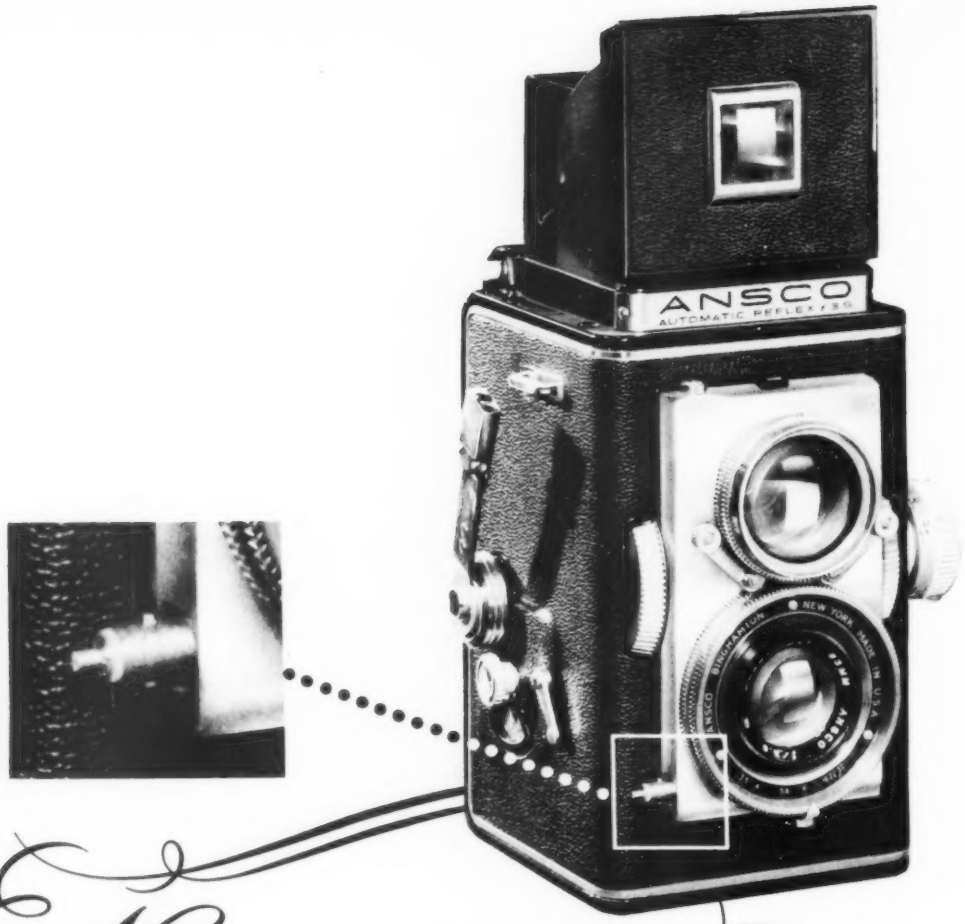
POPULAR
8 PAGES IN FULL COLOR
PHOTOGRAPHY
NOVEMBER 1949
25¢
MAKING OUTDOOR PORTRAITS
PERIODICAL



Now.. to America's finest photographic instrument we add flash synchronization!

IF YOU'VE ever held an Ansco Automatic Reflex Camera in your hands, you know that it is something more than just a camera.

It is the finest twin-lens reflex ever made in America—an instrument designed solely for those discriminating people who want the best in photographic equipment—the finest in photographic results.

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But learn the thrill of this great camera for yourself. See how smoothly, how easily the focusing knob brings your picture into critical focus. See how smart and good looking the Ansco Reflex Camera is. See it, hold it, buy it at your photographic dealer's today. **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. *"From Research to Reality."*

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Ansco f3.5 *automatic* *Reflex*

America's finest twin-lens reflex camera

For the ONE Movie Maker in 10 who really wants the BEST Pictures

YOUR OWN indoor movies—whether in black-and-white or color—can be just as fine as this photo. With the Bolex Model L-8 you get flawless registration of the image on the film, resulting from the perfect combination of its Kern-Paillard* optical system and the Bolex shutter mechanism. A Bolex *exclusive* in the 8mm field.

The Bolex Model L-8 is priced at only $119.50 (inc. Fed. tax)

Equipped with fine Kern-Paillard Yvar ½" f/2.8 focusing-mount lens*

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• • •

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Viewfinder: Telescopic type, exact in picture area. Corrected for ½", 1" and 1½".

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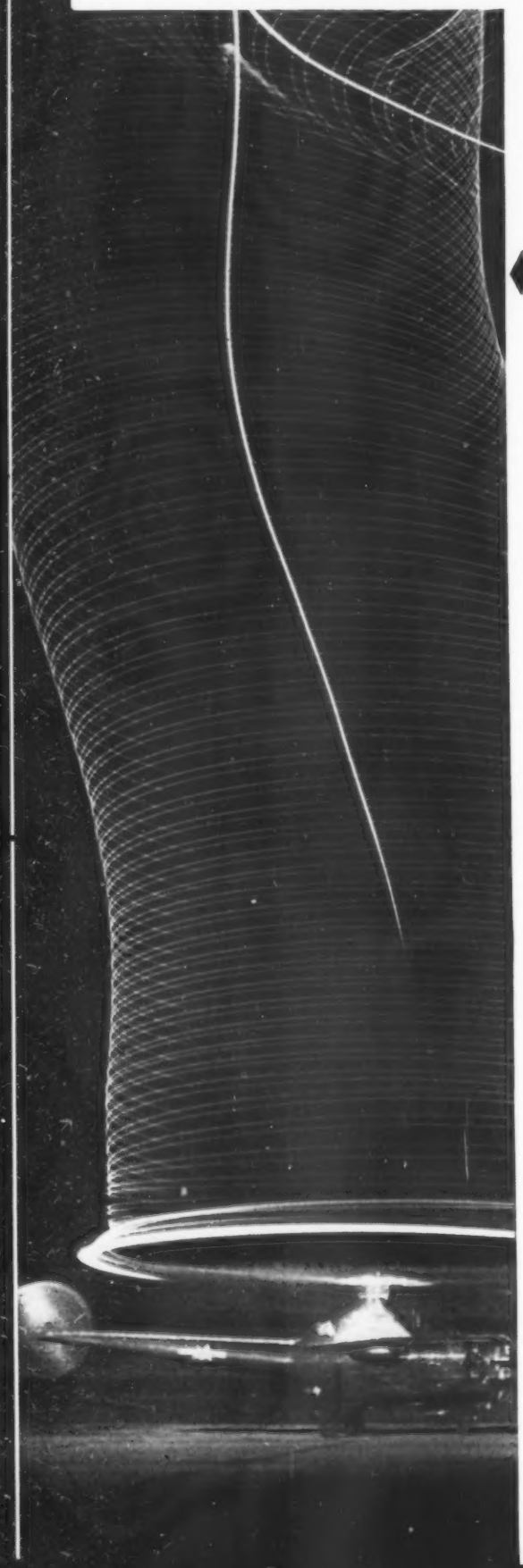

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PHOTOGRAPHY

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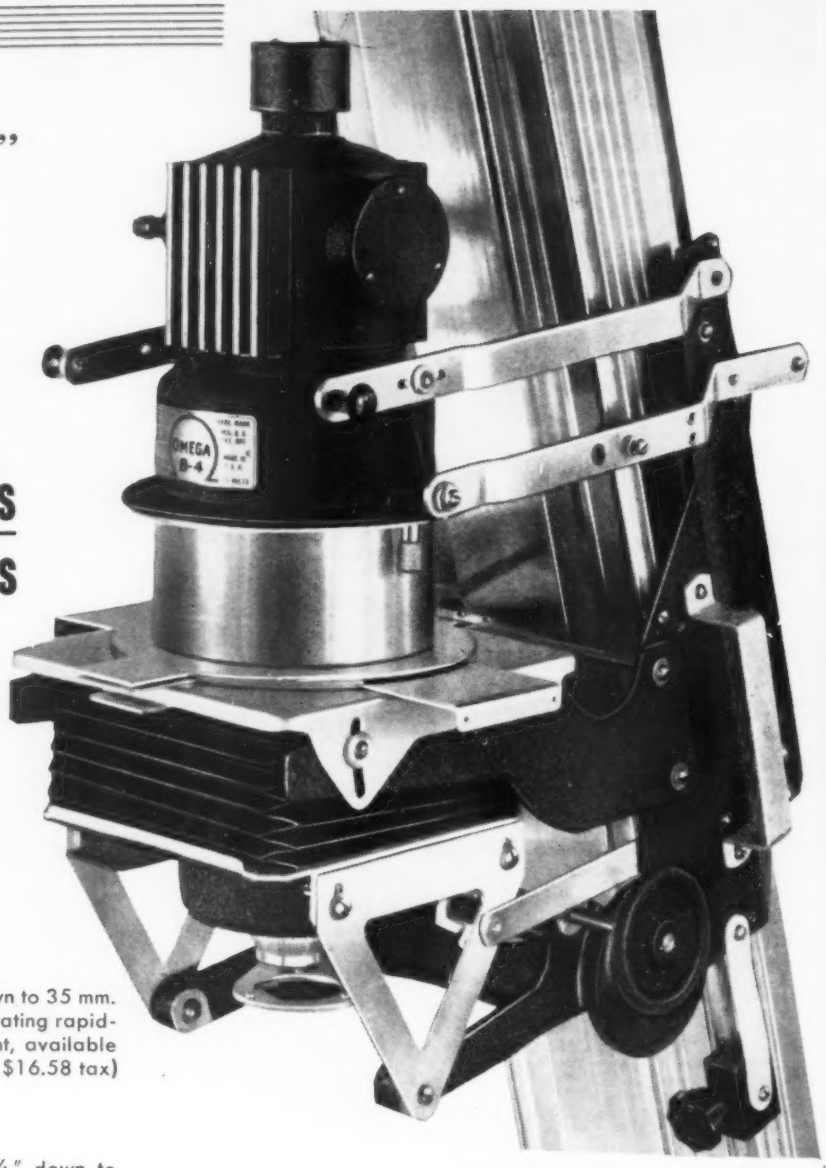

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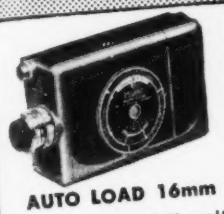

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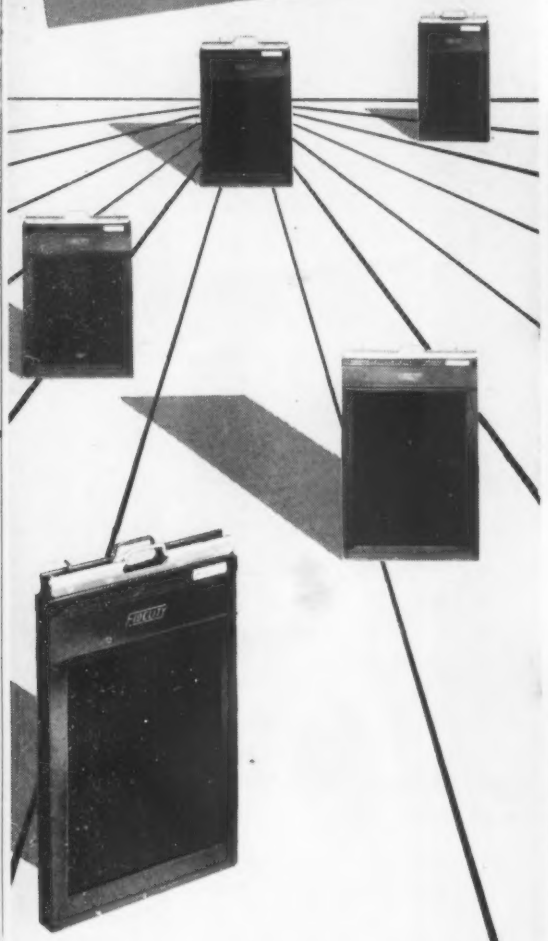

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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

THE perennial argument concerning the superiority of one type of camera over another will, of course, never be settled to the satisfaction of anyone other than the partisans, but I am inclined of late to suspect that the 35-mm type—for quite a while outrun in popularity by the twin-lens reflex—is gaining ground rapidly.

The reasons for this change lie, I think, in a reviving appreciation of photography's unique principles, which distinguish it from all other means of graphic expression. I refer to the camera's distinctive ability to hold the mirror up to nature as no other medium has ever been able to do. This ability is common to all cameras, of course, but the compact miniature has an advantage over all larger ones as Erich Salomon proved twenty years ago when he introduced the Leica camera so spectacularly to open a new era in the field of European photo-journalism.

Most of us remember the miniature camera craze of the middle thirties that followed Dr. Paul Wolff's exploitation of the original model Leica. With the miniature camera, with its short-focus, fast lens, the photographer could snap pictures almost anywhere without auxiliary light, although to obtain satisfactory enlargements he had to be a first-rate technician. This resulted in a kind of wholesale worship of technique virtually as an end in itself, and the wonderful advantages of the 35-mm camera became obscured in the pursuit of sharp blow-ups from the tiny negatives. The miniature camera finally was put to the uses of "salon" photography — inane and inert subject matter that could have been reproduced better with large cameras.

As the 35-mm camera passed its peak of popularity it was supplanted, particularly among professional magazine photographers, by the 2¼x2¼ twin-lens reflex for several practical reasons: it was relatively small, thus easily maneuverable, and adapted itself readily to flash synchronization, which was a serious problem with the miniature and its focal-plane shutter. Magazine photographers adopted it as their ideal camera, and many salon photographers followed suit. Moreover, the larger negative virtually eliminated the problems of grain and of obtaining sharpness in the final blow-up, which had bedeviled 35-mm from the beginning.

Superiority of the 35-mm for candid work is shown by comparison of these two shots of Louisville's Mayor Farnsley. Dan Weiner made them with a Contax (above) and a Rolleiflex (below).

The twin-lens reflex still is the favorite tool of magazine photographers, but the past several years have clearly revealed a trend towards more realistic photography. More and more photographers have used fewer and fewer flashbulbs in favor of natural light, which is, obviously, a move in the direction of freedom from the restrictions of artificial techniques. The fewer his mechanical restrictions the freer a photographer is to do what nothing but the camera can do—reveal life as it is or as it is seen and experienced by the photographer from his own particular point of view.

It is possible to use the twin-lens reflex and larger cameras with only natural light or existing illumination, and they are being thus used more and more every day; but the latitude of photographable subject matter is widened considerably by

(*Continued on page* 150)

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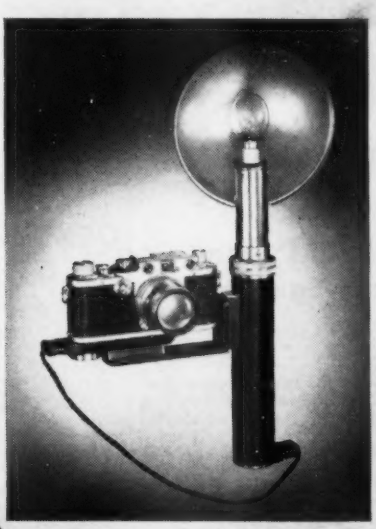

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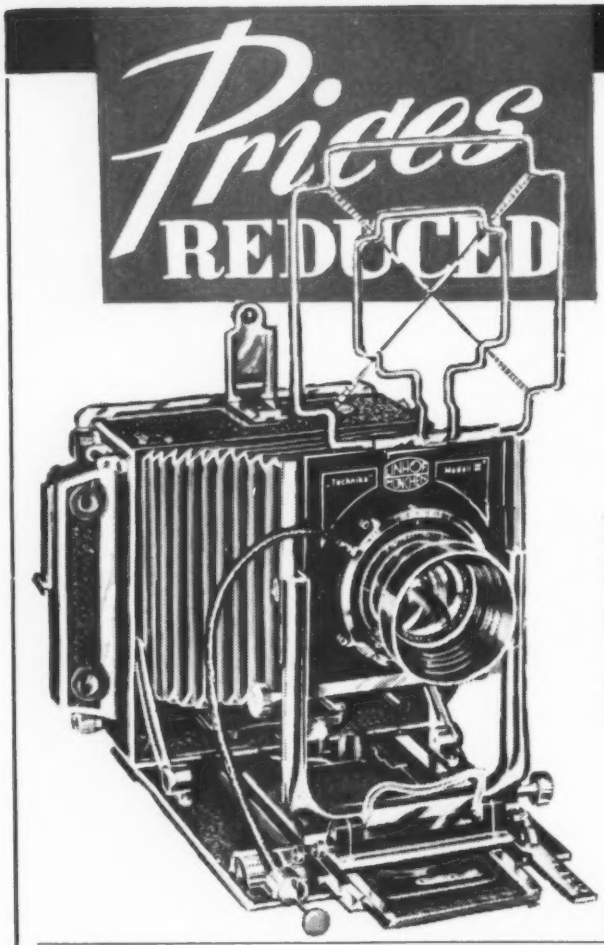

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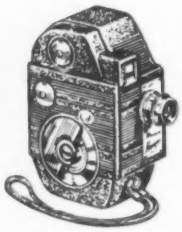

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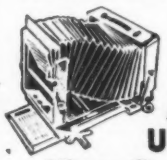

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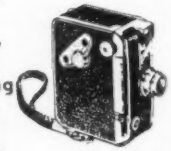

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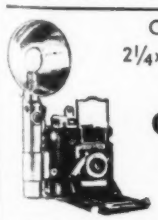

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PRESS

By A. J. Ezickson

BARRY KAMM, *The Daily Record's* (Long Branch, N. J.) chief photographer, escaped serious injury recently when a stock car crashed through a railing, knocking out the lensman. He was treated at the scene and removed to Monmouth Memorial Hospital. Kamm was assigned to the night racing event and perched himself on top of the railing along a turn into the back stretch. During the third event, one of the "souped up" cars skidded and the driver lost control momentarily. The car crashed into the railing, about three feet from where the cameraman was perched. A broken railing hit Kamm across the knees, knocking him to the ground. He was removed to the hospital and although no bones were broken, Barry still is limping about his assignments, and he still is shooting the speedy stock cars and midget racers—only from a distance. Since the accident, he is "souping up" his '49 Ford convertible by adding two carburetors and

Barry Kamm

On arrival at a Chicago neighborhood, to which he had been dispatched in response to frantic phone calls, *Chicago Tribune* photographer Jack Mulcahy climbed a light pole and took his assigned picture showing a sparrow dangling from the steel arm by one leg tangled in a piece of string. Having climbed the pole once as a part of his job, Mulcahy repeated the trip to rescue the sparrow. Neighbors cheered and *Tribune* reporter George Bliss trained Mulcahy's own camera on him. Newswise, the activities of the reporter and photographer stole the show.

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racing heads. It appears as though "Crash Rail" Kamm may take a turn at racing.

* * *

PRESS photographers in Nashville, Tenn., have formed a local association of 14 members, with Robert C. Holt, Jr., chief photographer of the *Nashville Tennessean*, serving as president. John Malone of the *Nashville Banner* was named vice president. All are members of the National Press Photographers Association. The Nashville group includes every photographer on the two daily papers, the Associated Press, and the *Tennessean's* Sunday Magazine.—

INP Photo by Dennis Burke

Pancho, a three-year-old chimp, right, is shown as he tried his hand at photography. Newly arrived from Africa, Pancho tried for a shot of Phillip Carroll and Lollie, a 10-pound gorilla, in New York. Pancho's camera technique, however, made him look more like a chump than a chimp. He had neglected to pull out the slide. Dennis Burke took the picture.

International News

Julian Wilson, Cleveland newspaper photographer, is helped off the field following a dispute with umpires during a game between the Indians and Tigers at Cleveland's Municipal Stadium. Wilson was ordered off the field by Umpire Eddie Rommel after he allegedly stepped over a boundary. When the cameraman refused to leave, he was given a rough ride from the stadium, as you can see.

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Kodak Mag. Ektar, F:1.9	175.00	118.00
Revere 16 Magazine, F:2.5	130.00	86.00
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Mavikon, Sonnar F:1.4, Rfdr.	.....	289.00

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The MAGAZINES

By Doris Birnbaum
Executive Secretary of the American Society of Magazine Photographers

HALFWAY TO FREEDOM, MARGARET BOURKE-WHITE's report on India and Pakistan, has just been released by Simon and Schuster. Based on Miss Bourke-White's year's assignment in India in '46, and fortified by additional study there in '47-'48, the book contains a wealth of information on what the author calls "the birth of twins in the history of nations." In her preface, Miss Bourke-White points out some of the parallels of today's India with the infant American republic, and the conflicts arising from a meeting of feudalism and the new order. But, says Miss Bourke-White, "When new nations rise from the debris of an outworn order and begin drawing up democratic laws, it marks an important step not only for them but for the whole forward march of the world." A number of picture sections in the book speak vividly and forcibly of every phase of the Indian situation—the land, the workers, the princes, the religious sects, the children.

Time-Life Photographer George Silk of Mamaroneck, N. Y., gets a good-bye kiss from the Little Woman before boarding the Trans World Airline Constellation "Star of California" for Gander, Newfoundland. From there, George, equipped with four Rolleiflexes and "enough laundry so I won't have to wash anything for six weeks," will be off on the 70-foot schooner of the famed Grenfell Mission when it makes its annual trip to Labrador distributing medical supplies.

* * *

We're beginning to feel that FRITZ HENLE's trips (this time it's Canada to Rockies to Mexico to Florida) are no longer newsworthy. We do promise to report the next time he stays put anywhere for more than three weeks. Henle always seems to manage, too, to get to extremely photogenic spots, like Mexico and Hawaii, which result in handsome books. His newest, *Virgin Islands*, is just off the Hastings House press, and covers an area about which Henle gets lyrical, both in telephone conversations with us, and in his

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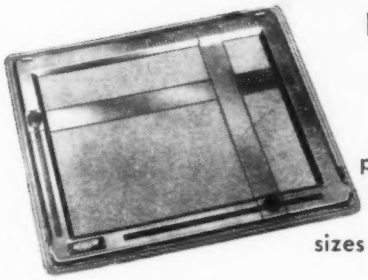

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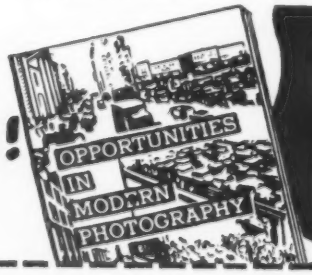

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pictures. The only trouble is, that with each of Henle's books, we change our minds about where we're going to spend our next vacation!

* * *

As we write this, the radio reports with sadistic satisfaction that we're about to break another heat record. Maybe that's why we're wallowing in the snows of New Hampshire, and the California mountains, where ED SIEVERS also covered a ski story. "The shooting was delightful, until the snows came," he tells us. "So I holed up for a week at a comfortable lodge and waited for the plow to come along and get me out. It was a cold week. So was my homecoming. Seems I'd forgotten to tell anyone where I was going, or how long I'd be gone. I'm still in the bad graces of the sheriff, whose deputies had been looking for me. As a matter of fact, I'm in bad with the San Diego 'law' generally. Just recently I was in a hurry to get started on a job, so I left in the writer's car, and stupidly left mine parked on the street. Two days later, when I got back, the car was gone, and I reported it stolen. The police didn't find it soon enough to suit me, so I called the Chief and the Mayor, both of whom I considered friends of mine. They got right to work on it—and discovered the police had hauled it away, since I'd left it parked in a driveway. Even the game warden doesn't like me. He came along while I was showing a model at a creek how to hold the line. Didn't I know fishing season didn't start until next day! I knew, and I assured him I wasn't fishing—just taking pictures. OK, he said—I could take pictures, but no fishing. Just then there was a tug at the line. Before I thought, I gave a quick yank, and out came a ten-inch bass. As a result, I'm getting furtive—I look the other way any time I see a representative of 'law and order.'"

Ed Sievers

* * *

Life's story on new treatments for arthritis had ALFRED EISENSTAEDT in both hot and cold sweats. Because of the heat in most treatment rooms, he and *Life* researcher Ed Kern did their work draped in hospital towels. Handling a camera while clad in a wrist watch and a length of terry cloth wasn't too bad—the problem was fogged lenses. This Eisenstaedt handled by leaving his cameras in the steam room overnight; the next morning, he started in the hottest treatment room and worked his way to the coolest, winding up fresh as a daisy himself, and with lenses clear.

(At the moment, Eisenstaedt is totally unconcerned with mundane assignment problems such as the above. He's honeymooning with the former Kathy Kaye.)

* * *

Our New Jersey correspondent reports that PAT LIVERIGHT has been re-elected trustee of the Professional Photographers Guild of N. J., and that MIKE DE PASCALE has a one-man traveling exhibit on view in major N. J. cities.—

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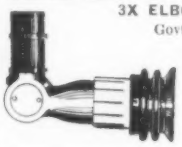

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TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Chicago Trade Show. The new Century Graphic was by far the most dramatic new-product development at the annual convention and trade show of the Photographers' Association of America this past August. In fact, Graflex, Inc. took a long lead in the news department by rounding out their display with demonstrations of their new Graphic View camera model II and their new Ektalite Field Lens installation which is now being mounted under the groundglass screen of all current Graflex cameras—to increase screen-image brilliance. Among the other "firsts" we noted at Chicago were:

A display of long-awaited Kodak Ektacolor along with an announcement that the material would be available as of September 1; a new-type Ansco Superpan Press sheet film more suited to electronic flash and far more flexible exposure-wise than the earlier type; G-E's new 375-watt reflector floodlamp for amateur movie work; a handy Kalart extension flash unit and new models of the Kalart safety-first flashgun designed for use with the Kodak Tourist and Polaroid Land cameras; Ascor's Pan-Tech Speedlight, an electronic flash console for three lamps which can be operated intermittently for still photography or repetitively in synchronism with a movie camera; and finally, the new line of Aristo cold light enlarging heads featuring a unit that adapts any 4x5 press camera for enlarging purposes in a matter of minutes. A great deal of interest was aroused by demonstrations of Kodak Flexichrome and of the Larjachrome process (introduced on a locality basis sometime ago) whereby color transparency images are physically transferred to a white paper base in the form of enlarged color prints.

Detailed descriptions of these and other products demonstrated at the Chicago show will be found below and in later issues of POPULAR PHOTOGRAPHY as space permits.

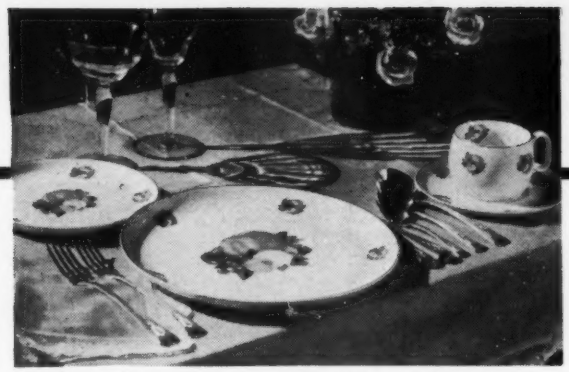
Cold Light Enlarging. On the strength of the interest shown by photographers, other manufacturers, and the press in the Aristo Grid Lamp display at Chicago, it's apparent that cold-light enlargers and enlarging heads are going to be increasingly popular in the months and years to come. Until now, the advantages of enlarging with actinically bright, yet cool pressurized vapor lamps have been offset by focusing difficulties (due to the light color), uneven illumination of the negative area, uncertain starting, unwieldy transformer equipment, and impractical enlarger design. Endowed with a sound perspective of the photographer's working problems as well as the necessary engineering background, the Aristo people have designed a product that overcomes the traditional shortcomings of cold-light sources. Instead of bringing out a complete enlarging unit, they have introduced a line of cold-light enlarging heads that are readily adaptable to almost every amateur and professional enlarger now on the market. In each case, the electrical equipment is light and compact enough to be self-contained, and the lamps themselves, fashioned of thin tubing in the shape of a grid, are readily interchangeable.

Three lamp types are offered—two, white and the third bluish-white—with equivalent color temperatures of 3500 K, 4500 K, and 6400 K respectively. The higher temperatures afford faster printing speed and the lower, greater print contrast and visual focusing ease. From the results we have seen, the thin-tube grid design seems to have solved the light distribution problem very effectively. As far as lamp starting is concerned, automatic timing devices can be used with complete confidence. Prices for a complete unit with one lamp grid range from $18.75 for the popular 2¼x3¼ size to $68.75 for the "standard" 8x10, Federal taxes included. The novel Aristo Cold Light Pack which converts any 4x5 press camera into a field enlarger is priced at $38.75, complete with negative carrier. Additional grids and replacements are available at reasonable cost. For literature and additional information, address Aristo Grid Lamp Products, Forest Hills, N. Y.

The new Century Graphic is a novel and timely offshoot of the "graphic" press-camera family. It looks very much like the Crown Graphic 23 and it can do almost anything the Crown can do, yet it costs only $109.50 (tax included), complete with lens, synchro-shutter, and a single sheet-film holder. The main difference between the two cameras are in their frames and their lens-and-shutter equipment. The Century "box" is made of a durable plastic "mahoganite" instead of leather-covered hard wood, while its three-element lens (a 103-mm, *f*/4.5 Trioptar) is mounted in a simplified automatic shutter. Practically all other features of the Pacemaker Graphic line are retained in the new camera.

A particularly interesting feature of the Century is its new "Graflok" back which permits the basic groundglass focusing screen of the camera to be removed and replaced by either of two new Graphic Roll Holders (costing $19.95 each). The latter accommodate 120 roll film, one model producing full frame 2¼x3¼ pictures and the other 2¼x2¼. The Century can therefore be used interchangeably with sheet film or roll film, black-and-white or color, or with film pack if the photographer so chooses. The slide locks of the new Graflok back secure the film-pack adapter firmly in place, preventing its removal when the dark slide is out.

A pair of *Graflex* Roll Holders are also



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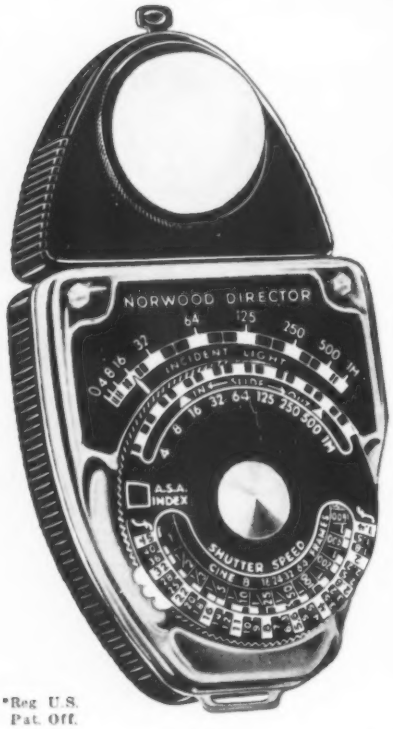
problem:
photograph a BLACK CAT and a WHITE CAT



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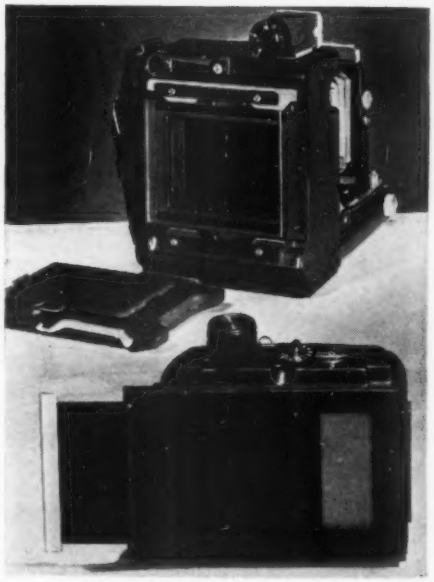
being supplied at this time to adapt various Speed Graphic, Crown Graphic, Graflex and other cameras with 2¼x3¼-inch "Graflex backs" for roll-film use. The two models correspond to the two Graphic Roll Holders. Before long, *accessory* Graflok backs will be provided, adapting any and all 2¼x3¼ press-type cameras to Graphic Roll Holders.



Century's Graflok back permits ground-glass spring-back to be removed and replaced with either of two new Graphic Film Holders taking No. 120 rollfilm.

Still another accessory for adapting 2¼x3¼ press cameras for roll-film use was demonstrated at the Chicago trade show—the Adapt-A-Roll, made by Mar-Bar, Inc., Beverly Hills, Calif. This equipment uses No. 620 roll film and slips in and out of graphic-type spring backs like any ordinary sheet-film holder. Both the take-up and storage spools are contained at one end of the unit.

Kodacolor Type A rollfilm, recently announced, is unique among color materials in that it can be used interchangeably with flood or clear flash illumination without color compensating filters. A mixture of flood and flash is not recommended, however. This extra flexibility is possible only in a negative-positive color system. Necessary color correction is achieved by altering the printing light balance in the processing laboratory after the negative is scanned and coded. Rated at 20 ASA like regular (daylight-type) Kodacolor rollfilm, this film produces printable negatives despite underexposures of almost 2 stops and overexposures of almost 3 stops. Exact exposures are recommended though for prints of the highest quality.

Ciro-flex Fully Synchronized. With the recent introduction of the Ciro-flex Model F, Ciro Cameras, Inc., of Delaware, Ohio, has made a serious bid for professional patronage. Equipped with a fully-synchronized Rapax synchro-shutter that can be adjusted for electronic flash, Class F,

(*Continued on page* 118)

THE NEW MODEL F

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2¼" x 2¼"

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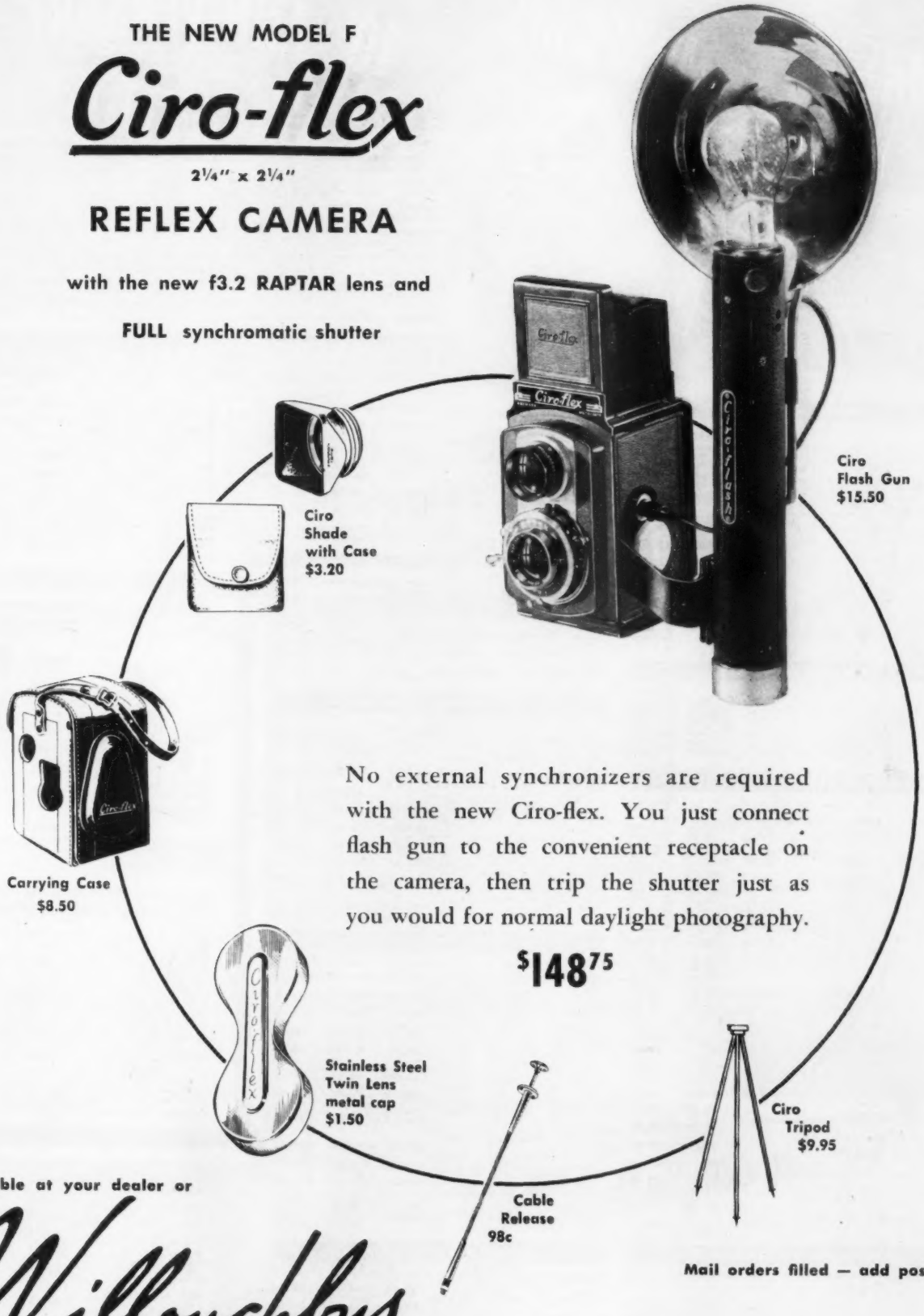

No external synchronizers are required with the new Ciro-flex. You just connect flash gun to the convenient receptacle on the camera, then trip the shutter just as you would for normal daylight photography.

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Leica Standard, F3.5 Elmar		74.00	55.00
Leica D, cpld, F3.5 Elmar, cc		99.50	75.00
Leica III, F3.5 Elmar, cc		128.00	90.00
Leica III, F2 Summar, cc		145.00	110.00
Leica III A, F3.5 Elmar, cc		139.00	105.00
Leica III A, F2 Summar,cc		167.00	135.00
Leica III A, F2 Summar, ctd, cc		188.00	145.00
Leica IIIb, F2 Summitar, cc		219.00	165.00
Leica IIIC, F3.5 Elmar, ctd, cc	280.00	159.00	125.00
Leica IIIC, F1.5 Sonnar, ctd, cc		244.00	200.00
Leica IIIC,F2 Summitar, ctd, cc	385.00	259.00	200.00
Leica IIIC, F1.5 Xenon, cc		285.00	210.00
Leica IIC, F3.5 ctd, Elmar	210.00		
Leica IIIC, F1.5 ctd. Summarit Lens	172.50		
Leica Contax Lens & Access. 5cm F1.5 Leitz Summarit ctd. Lens	280.00		

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Contax I, F2.8 Tessar, cc	$ 83.00	$106.00	$ 55.00
Contax I, F2 Sonnar, cc	106.00	129.00	70.00
Contax II, F2 Sonnar, cc	189.00	213.00	145.00
Contax II, f1.5 Sonnar, cc	235.00	265.00	185.00
Contax III, F2 Sonnar, cc	224.00	248.00	165.00
Contax III, F1.5 Sonnar, cc	265.00	295.00	200.00

LEICA CONTAX LENSES AND ACCESSORIES

	NEW	USED	Trade in Allowance
Leica Manual 1949	$ 4.50	$.	$.
Leitz Polaroid Filter	31.92	22.00	15.00
Focaslide Copying Attachment	45.88	33.50	23.00
Leitz Vidom Finder		24.50	16.00
Leitz Image Erecting Finder	77.00	39.00	30.00
Leitz Nooky Attachment	70.10	45.00	35.00
Leitz Leica Motor		59.00	35.00
Leitz VIII Synchronizer	63.00	49.00	25.00
Jen Leica Flashgun	32.50	23.75	15.00
Jen Captor Flash Type 2	47.82		
New Leitz 2x2 Bindomat	18.00		
Zeiss Univ. Revolving Finder		79.00	60.00
Gen. Leica Eveready Case	12.30	6.95	
Speed-O-Copy for Leica or Contax	38.50	28.50	18.00
28mm F6.3 Hektor Lens for Leica		105.00	80.00
35mm F3.5 Elmar W. A. Ctd	123.20	84.00	60.00
35mm F3.5 W. A. Elmar		74.00	55.00
50mm F3.5 Elmar lens		35.00	25.00
50mm F3.5 ctd Elmar	84.00	49.00	35.00
50mm F2 Summar lens		65.00	45.00
50mm F2 Summitar ctd	189.00	128.00	90.00
5cm F1.5 T ctd Sonnar for Leica	175.00	129.00	90.00
73mm F1.9 Hektor Tele Lens		124.00	90.00
85mm Summarex F1.9 ctd	472.00	345.00	225.00
90mm F4 Elmar Tele ctd	155.40	105.00	85.00
90mm F4 Elmar Tele Lens		79.00	69.00
135mm Hektor F4.5 Tele		95.00	65.00
135mm Hektor F4.5 Tele ctd.	236.60	109.00	80.00
28mm Zeiss Tessar F for Contax		89.00	65.00
35mm Zeiss Biogon F2.8 W.A. tax	294.00	187.00	130.00
		125.00	85.00
85 Zeiss Triotar F4 for Contax		98.00	65.00
85mm Zeiss Sonnar F2 Contax		210.00	160.00
135mm Zeiss Sonnar F4 for Contax		129.00	90.00
50mm Sonnar F2 for Contax		55.00	40.00
50mm Sonnar F1.5 for Contax		125.00	85.00
50mm Sonnar T ctd F1.5 for Contax	165.00	135.00	95.00

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Univex Mercury I, F3.5, cc	$	$ 17.00	$ 10.00
Mercury II, F2.7 ctd, cc	72.50	31.00	24.00
Agfa Karat II, RFDR, F2.8, Xenar		51.00	30.00
Argus A-2, F4.5, cc	37.58	19.50	14.00
Argus 21, F3.5 ctd, cc	60.25	43.00	32.00
Argus C-3, F3.5, Flash cc, ctd	78.08	46.00	40.00
Perfex 101, cpld, F4.5, ctd	27.00		15.00

	NEW	USED	Trade in Allowance
Perfex De Luxe, Rfdr, F2.8 ctd, cc	$ 79.00	$ 49.00	$ 35.00
Perfex 55, Rfdr, F2.8, cc		34.50	20.00
Bolsey, 35mm, cpld RFDR, F3.2 ctd	55.90	39.00	32.00
Bolsey B-2, F3.2 ctd, cpld Synchro	66.90	49.50	36.00
Retina I, F3.5 lens		39.00	30.00
Retina Ia, F3.5 ctd, Xenar or Ektar	72.75	58.00	38.00
Retina IIa, Rfdr, F2 ctd, Ektar or Xenon	197.63	139.00	100.00
Kine Exacta, F3.5 ctd, Tessar, cc	135.00	114.00	85.00
Kine Exacta, F2.8, Tessar, cc	188.00	159.00	120.00
Kine Exacta, F2, Biotar T, ctd, cc	244.00	195.00	150.00
Kodak 35, Rfdr, F3.5 ctd	86.75	55.00	45.00
Kodak Bantam Special, F2, cpld		124.00	85.00
B. & H. Foton, F2.2 ctd	498.00		
35mm Praktiflex, F2.9, cc	56.00	42.00	30.00
Clarus, cpld, F2.8 ctd	116.25	63.00	45.00
Kardon, F2, Ektar ctd, cc	299.50	186.50	145.00
Minox, F3.5		118.00	80.00
Stereo Realist, F3.5 ctd lenses	162.50	136.00	105.00
Ciro, 35mm, Rfdr, F4.5 ctd, Woll.	49.50		
Ciro, 35mm, Rfdr, F3.5 ctd, Woll.	59.50		

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120 Monte Carlo F3.5	63.75	39.00	25.00
120 Ikonta B, F3.5, Tessar, cc	105.00	72.00	50.00
120 Ikonta C, F4.5, Novar	72.00	49.00	30.00
120 Super Ikonta A, F3.5, Tessar, cc		79.00	55.00
120 Super Ikonta A Special, F3.5, Tessar, cc	207.00	124.00	90.00
Super Ikonta B, F2.8, Tessar, cc	264.00	158.00	130.00
Super Ikonta BX, F2.8, Tessar, cc	330.00	192.00	160.00
Medalist I, F3.5, Ektar, ctd		119.00	85.00
Medalist II, F3.5, Ektar, ctd	297.50	175.00	145.00
620 Kodak Tourist, F4.5 ctd, Flash	71.00	55.00	40.00
120 Adox Folding, F4.5	39.50		
120 Super Ikonta C Spec., F3.5, Tessar	243.00	168.00	100.00
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Argoflex EM, F4.5 ctd, cc	72.90		40.00
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Ciroflex C, F3.5 ctd, Rapax, cc	107.15	75.75	60.00
Ciroflex D, F3.5 ctd, Alphax Synchro, cc	91.97	64.00	50.00
Ciroflex E, F3.5 ctd, Rapax Synchro, cc	122.20	89.00	76.00
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Ikoflex I, F3.5, Novar, cc	111.00	64.00	50.00
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3¼x3¼ Super D Graflex Auto. Diaphragm Ektar, F4.5 ctd	189.00	144.00	110.00
Auto Rolleiflex II, F3.5, Xenon, ctd, cc	189.00	168.00	140.00
Auto Rolleiflex II, F3.5 T ctd, Tessar, cc	229.50	195.00	150.00
Auto Rolleiflex, F3.5, Tessar, cc		183.00	140.00
Kodak Reflex, F3.5 ctd, cc	95.00	74.00	55.00
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Korelle Reflex I, F2.9		64.00	40.00

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8mm B&H Companion, F.25 ctd	89.83		40.00
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8mm Kodak Mag., F1.9	163.33	114.75	80.00
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Model II outfit, F2 Zeiss Biotar T ctd $281.95
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16mm Revere Mag. Turret, F2.7 ctd	152.50	115.00	85.00
16mm Revere Mag. Turret, F1.9 ctd	179.50		
16mm Kodak Magazine, F1.9 ctd	175.00	117.00	85.00
16mm B&H Autoload Mag., F1.9 ctd	185.00		90.00
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17mm F2.7 Wollensak	29.65
1/2" Cinor F1.9	29.65
1/2" Wollensak F2.5	12.00
1 1/2" B&H F3.5 Tele. for Sportster	34.50
63mm F2.7 K.A. Tele. lens	39.50
76mm F4.5 K.A. Tele lens	29.50
76mm F3.5 Ilex Teletar	29.00
76mm F4 Wollensak Tele	34.00
76mm F4 B&H THC Tele lens	49.00
50mm F3.5 Tessar Tele lens	39.50
3 1/4" F3.3 Wollensak Tele lens	44.00
50mm F1.5 Meyer Kino Plasmat	59.00
4" F3 Meyer Trioplan	39.50
3" F4 Dallmeyer Tele	39.00

ENLARGING LENSES

3" F4.5 Wollensak lens	$12.00
3" F4.5 Kodak Ektar	15.00
4" F4.5 Kodak Ektar	29.00
105mm F4.5 coated Apos	17.00
161mm F4.5 coated K.A. Proj	39.00

FOR THE LEICA AND CONTAX

135mm F4.5 Elmar Tele lens Leica	$55.00
85mm F3.5 coated Triotar Tele Contax	89.00
135mm Doppel Anast F6.3 for Leica	35.00
180mm Tele Tessar F6.3 Contax	95.00
DeMornay Budd Reflex Leica Finder for Elmar—Summitar New $55.00 Your Cost	29.00
Rapid Winder for Leica	19.00
Leitz Panoram Attach	12.00

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8cm F2.8 Tessar Tele	$ 65.00
13.5cm F4 Zeiss Triotar	65.00
15cm F5.5 Tele Xenar	75.00
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18cm F4.5 coated Tessar	95.00
18cm F3.5 Helomar Voigtl	85.00
18cm F6.3 Tele Tessar	97.50
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50 Ft. $1.00		100 Ft. $1.85

RELOADED CARTRIDGES FRAME NUMBERED METAL OR PLASTIC

36 Exp.	3 for $1.00
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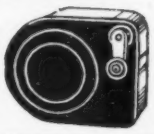

10 EMPTY 35mm CARTRIDGES

With any Combination Purchase Listed Below

100 ft. 35mm bulk film (your choice) Reg.	$2.85
Daylight bulk film loader. Reg.	6.62
	$9.47
Complete price to you	$7.30

200 ft. 35mm bulk film, any emulsions	$3.50
400 ft. 35mm bulk film, any emulsions	6.50

(a) 100 ft. 35mm safety positive film for transparencies can be simply used for making slides, contact prints; ideal for projection purposes, viewing, etc.

(b) 100 ft. 35mm bulk film, negative.

Total Price	$4.35
Complete Price to you	2.85

ANSCO COLOR PROCESSING

20 Exp. Roll Incl. Mounting ..... 2 for $1.75

SPECIAL 35MM RELOAD OFFFER!

Dupont Superior #2 or #3, (medium and high speed resp.) Reloads Frame numbered 36 Exp. ..... 6 for $1.00
35mm 100 ft. spools (ideal for storage) ..... 10 for $1.50

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Bargains below are being offered at prices BELOW COST, in classifications to meet your budget! Several models of each camera are in stock—ACT NOW! and indicate your second choice, to insure prompt delivery!

YOUR CHOICE **$9.85**

620 Vigilant Jr. Folding Camera
120 Voigtl. Bessa, F7.7 lens
Haneel Stereo Camera
120 Lyra Folding, F4.5 lens
35mm Kodak, F5.6 lens
9x12cm Vario Film Pack, F6.3 Doppel lens
9x12cm Volta, F6.3 Novar lens
127 Foth Derby, F3.5 lens
120 Univ. Meteor, F11 ctd lens
9x12cm Kodak, F8 lens
Kodak Bantam, F5.6 lens
35mm Argus A, F4.5 lens
616 Kodak Folding Hawkeye

YOUR CHOICE **$18.75**

35mm Argus A3, F4 lens
35mm Karat I, F3.5 lens
35mm Argus C, Rfdr, F3.5 lens
120 Voigtl. Bessa 46, F3.5 lens
120 Roamer I, F6.3 ctd Synchro
120 Ikonta C, F6.3 Novar
620 Vigilant, F6.3 lens
9x12cm Zeiss, F6.8 Novar Anast.
120 Voigtlander Bessa, F6.3 Voigtar
120 Balda, F4.5 Anast. lens
120 Japanese Folding, F4.5 lens

YOUR CHOICE **$27.75**

4x5 Nettel, F4.5 Tessar lens
9x12cm Filmpack, F4.5 Doppel Anast.
6x9cm Wirgin, F2.9 Trioplan
127 Baldi, F2.9 Trioplan
120 Ansco Speedex, F4.5 lens
35mm Buccaneer, Rfdr., F3.5 ctd
35mm Perfex 55, Rfdr., F2.8 lens
35 Kodak, F4.5 lens
35mm Tenax I, F3.5 Novar lens
120 Roamer II, F4.5 ctd, Synchro
120 Monte Carlo, F4.5 lens
NEW 120 Pontiac, F4.5 lens
NEW 120 Agfa Isolette, F4.5 lens, compur
6x9cm Voigtlander Avus, F4.5 Skopar, compur
9x12cm Vario, F4.5 Rodenstock, compur
620 Kodak Vigilant, F4.5 lens
9x12 Certo, F4.5 Trioplan, compur
9x12cm Volta, F4.5 Dominar, compur
6x9cm Agfa Standard, F4.5 lens
Kodak 35, F4.5 K.A. lens
120 Ikonta C, F4.8 Novar lens
120 Ikonta C, F4.5 Nettar Anast.

YOUR CHOICE **$38.85**

Dollina II, Rfdr., F2.8 Radionar Compur
120 Monte Carlo Mini, F3.5, synchro
35mm Kodak, F3.5 K.A. lens
35mm Robot I, F3.8 Xenar
Kodak Duo 620, F3.5 lens
35mm Welta, F2.9 Cassar, compur
2 1/4x3 1/4 Baco Press club, F4.5 K.A. Synchro
35mm Vokar, Rfdr., F2.8 ctd lens
Minolta Reflex, F3.5, 1/300 sec.
35mm Adox, F2.9 Radionar
Plaubel Makina, F2.9 Anticomar, FPA, 6 CFH
9x12 Maximar, F3.8 Xenar, 3 CFH, FPA
120 Super Sport Dolly, F2.9 Trioplan, compur
127 Exacta Jr., F4.5 lens
Nat'l Graflex, F3.5 lens
2 1/4x3 1/4 Graflex, F4.5 K.A. lens
3 1/4x4 1/4 RB Graflex, F4.5 K.A.

YOUR CHOICE **$49.50**

35mm Dollina III, Rfdr., F2.9 Cassar
35mm Robot I, F2.8 Tessar
Perfex Deluxe, Rfdr., F2.8 ctd Woll.
Rolleicord I, F4.5 Triotar
Super Ikonta C, Rfdr., F4.5 Tessar
Voigtlander Focusing Brilliant, F3.5 lens
NEW 4x5 Newton Nue Vue Camera, Ext. Arms
4x5 Graflex, 6" F4.5 B. and L. lens

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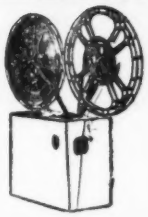
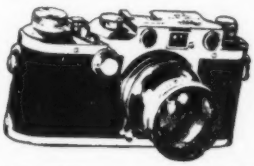


16mm Victor Model 40B Sound Projector. Reg. $454.00. YOUR COST I. n. . . .$169.00!

16mm Ampro Premier 20 Sound Projector. Reg. $540.00. YOUR COST I. n. . .$249.00!

SAVE $92.00

Leica IIIA, F2 Summar, case, 90mm F4 Elmer Tele lens, chrome Vidom Finder, shade, filters, Leica Manual. Valued currently at $451.00.



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16mm Simplex Pockette, F2.7 Goerz Hypar	$ 29.50
16mm Victor Model 4, 1" F3.5 THC, 15mm F2.9 Dallmeyer, Turret camera	98.00
16mm B&H 70D camera Turret, 1" F1.5 Meyer Kino Plasmat lens	149.00
16mm Victor Model 5, Turret camera 1" F2.9 Dallmeyer, 2" F2.9 Dallmeyer	129.00
8mm Univ. Cinemaster II, F3.5 lens	24.50
8mm Cinemaster II, F2.5 lens	29.50
8mm Cinemaster II, F1.9 lens	39.00
8mm Briskin Mag. F3.5 lens	59.00
8mm Cine Kodak Model 20, F3.5 lens	25.00
8mm Cine Kodak Model 25, F2.7 lens	41.00
8mm Cine Kodak Model 60, F1.9 lens	54.00
8mm Briskin Mag. F1.9 lens	69.00
8mm Perfex Turret Mag. F2.5 lens	49.00

8MM AND 16MM PROJECTORS

16mm Vallette Proj. 750W, 1600 ft. arms List $247.50. Your Cost	$109.00
16mm Kodascope 16-10, 750W Proj.	92.50
New 8mm Kodascope Model 90 Proj. 750W. List $175.00. Your Cost	124.00
8mm Univex PC-10 Proj. 300W	39.00
8mm Keystone A8 Proj. 750W 400 Ft.	79.00
8mm Univ. PC 500 Proj. 500W	42.00
8mm Kodascope Model K, 500W and case	49.75
16mm B&H Diplomat Proj. 750W	119.00
16mm Ampro Model K Proj. 750W	89.00
16mm B&H Model 57 Proj. 400W	55.00
16mm Movie Mite Sound Proj. 750W	135.00

8MM AND 16MM PROJECTORS

8mm Revere P-85 Projector, 500W	$ 99.50	$ 64.00	$ 50.00
8mm Ampro A-8, 750W	129.00	95.00	70.00
8mm DeJur, 750W	139.50	94.00	80.00
8mm DeJur, 1000W	159.50	112.00	85.00
8mm B&H Regent Projector, 500W	149.50		
8mm Keystone R-8, 500W	74.50	53.00	42.00
8mm Keystone K-108, 750W	129.50	85.00	70.00
16mm Revere, 750W, cc	137.50	91.00	75.00
16mm Keystone A-82, 750W	99.50	61.50	45.00

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20 Exp.	5 for $ 4.90
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25 Ft. Bulk	5.75
100 Ft.	19.75

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2 1/4x3 1/4 Busch, F4.5 Woll. ctd Rapax with cpld RF	$161.25	$108.00	$ 80.00
2 1/4x3 1/4 Busch, F4.5 Ektar ctd with Nu Vue Focus	217.00		
2 1/4x3 1/4 Crown Graphic, F4.5 ctd with cpld RF	194.00	155.00	115.00
2 1/4x3 1/4 Pacemaker Speed Graphic, F4.5 ctd Ektar cpld RF	232.00	185.00	130.00
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6x9 Cm Filmpack Camera, Compur shutter FPA		39.00	20.00
9x12 Cm Filmpack Camera, F4.5 Compur Shutter FPA		49.00	25.00
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4x5 Pacemaker Speed Graphic, F4.7 ctd Ektar with cpld RF	248.00	194.00	165.00
4x5 Busch Pressman Nu Vue Focus, F4.7 ctd Ektar	239.84		
Kalart Camera 3 1/4x3 1/4, F4.5 ctd	287.50	198.00	155.00
2 1/4x3 1/4 Century Graphic, F4.5 ctd Trioptar Lens Alphax Synchro	109.50		
2 1/4x3 1/4 Graflock Roll Film Back for Century Camera	19.95		

If your camera isn't listed, write for free appraisal. If your selection isn't listed—write for quotation!

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FREE 16mm x 400' can and reel with every order of 4 magazines . . . while they last.

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35mm daylight **ANSCO COLOR**
20 exposure metal cartridge reloads-safety film. 5 cartridges (includes postage) $4.75

16mm "G" Magazines, without processing
Weston 50 **$1.39** ea., 4 for **$5.00**
16mm Empty Magazines, new condition, fit Kodak, B&H, GSAP, etc. **75c** ea., 12 for **$8.00**
Film for these magazines on cores ready to load.
16mm x 50' E. K. Super X, process to neg. or reversal 12 for **$4.50**
Original Eastman packed can of 30 rolls **$10.50**
16mm x 50' E. K. Super X Mag. Refills. Packed 3 rolls in new 400' can **$1.50** for 3 rolls & can
16mm x 25' on core, Weston 50, perfect for short mag. load, leader and tile stock. Ansco reversible film 12 for **$1.75**
Original can of 60 **$8.00**

16mm x 100' Super XX on core **$1.50** 4—**$5.00**
(100 ft. camera spools **29c** each)
On spools ready for camera **$1.95** ea. 4—**$6.75**

35mm x 100' E.K. SUPER XX
(Guaranteed Delivery) **$1.45** ea., 4 for **$5.50**
35mm x 100' E. K. panatomic X, Ansco Supreme **$1.35** ea., 5 for **$6.00**
35mm x 100' Dupont 3, Ansco Ultra **$1.00** ea., 6 for **$5.00**
35mm x 400' Ansco Finopan **$2.75** ea., 4 for **$10.00**
35mm x 1,000' Ansco Supreme **$8.95** ea.
Load your own 35mm cartridges for about 5c each.
Testrite Tiltops (brand new) $6.00 val. **$1.69** ea.
35mm 36 Exp. Frame Numbered Cartridges Plus X, Ansco Supreme 12 for **$3.75**
Aerial Film, packed in key sealed vacuum cans, guaranteed perfect—cut your own roll and sheet film for pennies.

	per roll	6 rolls
5¼ x 20' Super XX, Tri X	$ .85	$ 4.50
5½ x 26' Super XX	1.15	5.50
5½ x 26' Tri X	1.15	5.50
5½ x 56' Tri X	2.00	11.00
7" x 15' Super XX	1.10	6.00

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Three Dimensional Viewer, life-like effects. Walnut grain—fine plastic—battery operated, individual eye adjustment, value **$13.80**
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PIX-QUIZ

Here's another of Popko's inimitable photographic puzzles, guaranteed to amuse, if not confuse you. Sharpen up a pencil, summon your wits, and hit the deck. Place a check mark in the square before the answer you feel is most like the right one, and when you've finished, turn to page 143 to learn the correct ones. We hope yours and those match. To score your work—one right is just above average to good, two right is good to excellent, and knowing all three answers puts you at the head of your class.

I Does your wife restrain you from wandering into the photo shop every payday? You must know that "restrainer," photographically speaking, is:

- ☐ 1. a policeman at Ebbets Field.
- ☐ 2. a chemical used to obtain extra fine grain.
- ☐ 3. a fine-mesh screen used for filtering out impurities in aged hypo.
- ☐ 4. a chemical which tends to inhibit fogging.
- ☐ 5. a movie usher at the children's matinee on Saturday.

Submitted by Peter Love, Riverton, N. J.

II Of course an "accelerator" has its place in every modern automobile, yet in the darkroom an example is:

- ☐ 1. an equal mixture of rye and vermouth.
- ☐ 2. hyposulfate.
- ☐ 3. ammonium persulfate.
- ☐ 4. potassium carbonate.
- ☐ 5. a female darkroom assistant.

Submitted by R. J. Pretorius, Luderitz, Southwest Africa.

III Could you receive a "pan head" by exhibiting the girl-friend's pictures to the boys at the office? Of course not, for a "pan head" is:

- ☐ 1. the new groom's mother-in-law.
- ☐ 2. a tripod accessory.
- ☐ 3. a circular darkroom tray.
- ☐ 4. a container used to reclaim old developer by boiling.
- ☐ 5. a custard-pie throwing routine.

Submitted by Norward A. Suggs, Durham, N. C.

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Two models, 4x5 or 2¼x3¼....$69.50

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Synchronized Flash! Low Price!

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Five Models—from $76.98

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Shining light of the enlarger field

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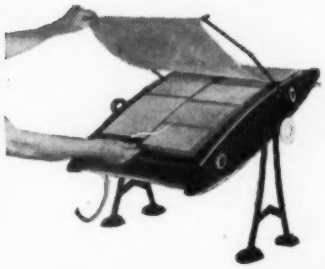

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ZEISS TESSAR f3.5 LENS • 7 speeds to 1/500 second. Double exposure prevention. Interchangeable lens.

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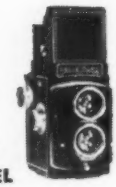

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COATED f3.5 Triotar lens in Compur Rapid Shutter.

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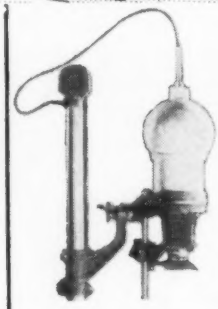

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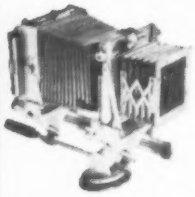

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All Metal— All Swings

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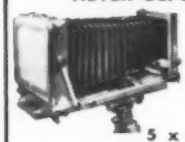

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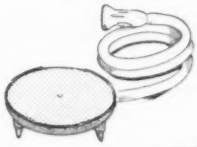

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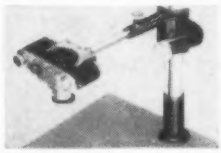

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CANDID SHOTS

by the Editor

YEARS ago when amateur photography was in its infancy, most camera owners were fair-weather picture takers. This, of course, was a natural development resulting from the limitations imposed by slow films, slow lenses, and slow shutters. For the most part, summertime was picture time for obvious reasons. But today photography is a year-round hobby. As seasons change, old, familiar subjects take on a fresh appearance. The same scene can be photographed several times during the course of the year. All the pictures will be somewhat similar, yet each will differ from the others.

We have reached the time of year when a new season presents us with new incentives. Summer, with its bustle of vacation pictures, outdoor shots, green landscapes, and the like, is past and fall is at hand. Already the trees are turning color. Days are more crisp, and soon the air will be laden with autumn haze and the pleasant scent of burning leaves. There will be fine pictures everywhere, just waiting to be taken in color or black-and-white, and each a challenge to your photographic ability. Be sure to get your share of them.

IN THIS issue you will find articles of seasonal interest. Alfred Jenkins tells how to make your fall camera jaunts pay off again next winter when snow is on the ground. Eugene Hanson gives some helpful tips on taking outdoor glamour portraits, a picture project that will enable you to make the most of soft autumn sunlight. And if you're going to college, James Stewart will tell you how your camera can help to pay your way. Among the special features is an intensely interesting story about Andreas Feininger and his work, written by Wilson Hicks, executive editor of *Life*, with exciting illustrations by Feininger in color and black-and-white. And for something novel, look for Karl Gullers' picture-letter from Sweden—an idea you can use whether you're a pictorialist or snapshooter.

REMEMBER William Gammon's fine story, "Courage and a Camera," in the August issue? It was about Bert Kopperl, left paralyzed after being stricken with infantile paralysis in the Philippines, and who despite his handicap went on a 25,000-mile tour in search of good pictures. Kopperl works with a special camera mounted on his wheelchair, and has become a widely known photographer in Hollywood. At the recent 28th national convention of Disabled American Veterans in Cleveland, Bert Kopperl was one of two handicapped vets selected as "Heroes of the Year" and given a citation. Also honored was Charles Boswell of Birmingham, Ala., who lost his sight in the war. Boswell, nationally known golfer, was recently crowned champion of the National Blind Golf Association.

Top winner in New York's Police Athletic League's first photo contest is honored at the recent judging. Those present were (l. to r.) Louis Moss, president of Peerless Camera Stores, who donated the prizes; Victor Keppler, civilian director of P.A.L.; Police Commissioner O'Brien; prize-winner Raymond Flynn; Mayor O'Dwyer; Deputy Commissioner Nolan.

THE great value of photography as a wholesome and creative hobby is being recognized more and more by important civic and social organizations. As a recent move in this direction, camera work has been made a major activity in New York City's Police Athletic League. This group's remarkable crime-prevention program, which until recently had been limited to sports and community social events, now has a place for youngsters not especially adept in athletics but who need the wholesome influence of the overall program.

At the present time there are camera clubs in five of the larger P.A.L. centers which are scattered around the more congested neighborhoods of New York's five boroughs, and the number will be doubled before long. Each unit revolves around a completely outfitted darkroom supervised by volunteer instructors—police personnel who are well versed in photography. Victor Keppler, well-known commercial photographer, is civilian director and the driving force behind this P.A.L. activity. He is now planning get-togethers in centrally located auditoriums where the youngsters can hear talks and witness photo demonstrations by top-notch photographers, teachers, and manufacturers' representatives.

THE P.A.L. recently held its first annual photographic contest, which was climaxed by a judging of the finalists in New York's historic City Hall and the presentation of awards by Mayor William O'Dwyer. Judges included Police Commissioner William P. O'Brien, Deputy Police Commissioner James B. Nolan, and Victor Keppler. Prizes were donated by Louis Moss, head of Peerless Camera Stores, who exhibited the finalists' prints in their establishment. While most of the photographs that qualified for the finals portrayed P.A.L. activities with emphasis on sports and social events, the top prize went to 15-year-old Raymond Flynn for his fine shot of a dog—a handsome boxer "borrowed" from a passer-by in Central Park as a likely picture subject.

Our congratulations to Ray, and also to all who are instrumental in making this and similar photographic activities possible in their communities.

EVERYONE likes a guy who can smile in the face of adversity. Chicago columnist Savage, who conducts the *Trib's* "Tower Ticker," reported the following: "STREET SCENE: That N. Wells st. photografer whose studio was recently destroyed by fire lost everything except his sense of humor. On the charred door is a sign: 'Good Night! Sweet Prints!' "

Frank Fenner, Jr.

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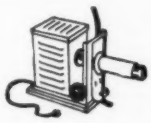

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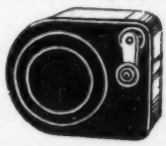

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L. Willinger and his studio camera.

4 points for Color

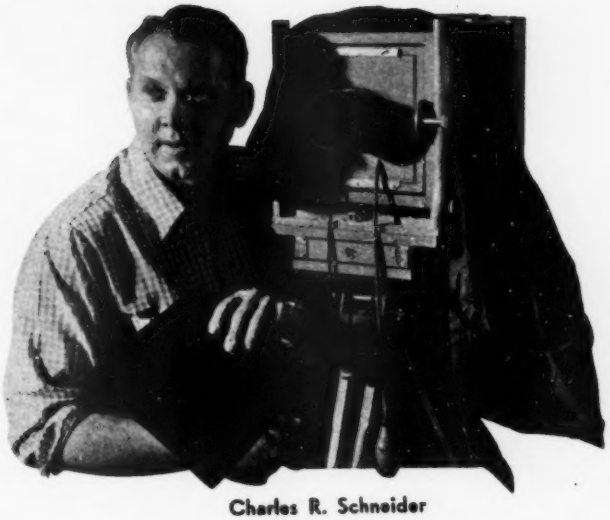
A striking shot that pleases the eye also symbolizes the color rules of its maker

FOUR students of the foil proved to be excellent subject matter for an eye-appealing and technically fine photograph when posed before the camera of L. Willinger of Hollywood. An expert in the field of color, this capable photographer has produced a picture that pleases and at the same time symbolizes the basic rules that he follows.

Willinger believes that the man behind the camera should arrange and light his subject matter with care; should search for the best point of view; should have a pleasing harmony of colors; and should thoroughly understand his film and camera equipment. These are his four points for successful results with color film.

In shooting this striking picture Willinger followed his rules to the letter. First, he carefully posed his subjects rather than try to stop the swift action of parries and thrusts. He used fine judgment in placing seven flashbulbs to light the setup. Second, he found that the high viewpoint was more interesting and unusual. Third, he arranged his colors in a satisfying sequence. And finally, he produced a color transparency that reflects his technical know-how in addition to his creative and artistic ability.—

Ballet by the Sea



Charles R. Schneider

COLOR has been the photographer's means for most eloquent expression, and his desire to use it is a natural result from working in black-and-white. Take an intriguing subject, a box of color film, and a photographer with ideas and technical know-how, such as Charles R. Schneider of La Jolla, California—and you have a combination that will result in a striking photograph. Because ballet dancers are among his favorite picture subjects, Schneider had a natural desire to plan and execute this lovely study in color. He had always felt that the white ballet costumes would photograph well against a background of blue ocean and in an unusual setting provided by rock and sand formations. After finding such a location it was a simple matter to get the models, as he had used them before in the studio. In planning his picture, Schneider wanted to obtain on film the effect of a pastel drawing—soft in feeling and with all colors in delicate shades—and he waited for a day that was overcast in preference to making his shot in brilliant sunshine. When such a day arrived, he quickly rounded up the models, their ballet teacher, and his photographic equipment, and headed for the selected location by the ocean. After setting up his camera, Schneider had the girls try numerous groupings in an effort to arrive at something different, and at this point their teacher helped by suggesting authentic ballet poses that would be appropriate for the unusual picture in the making. Each girl was told what position to take, then Schneider made a few minor changes after viewing the result in the groundglass, so that the picture would (*Continued on page* 124)

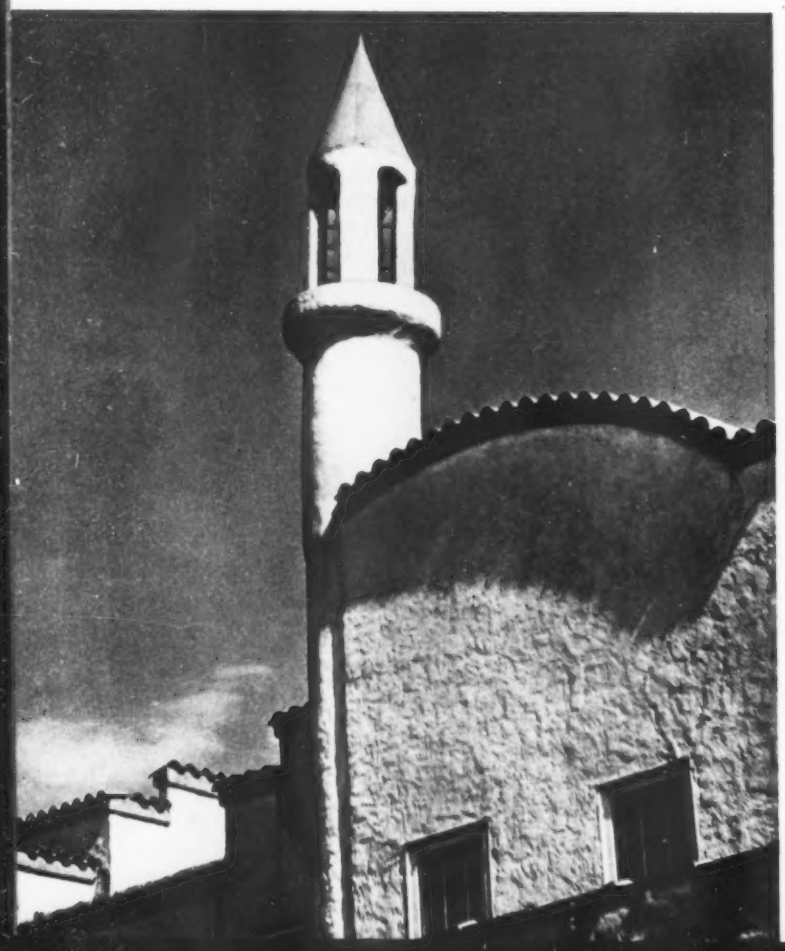
Ready to make the color shot, Schneider gives last-minute instructions to his models.

THE DOMINANT LINE

For added punch, provide a strong pathway in the photograph that will catch the eye and lead it to a point of interest

By FRANK MEISTER, APSA, ARPS
Illustrations by the author

An arched roof top is the influencing line that leads to the white intersecting tower, which is the picture's center of interest and also the stopping point for the observer's eye.



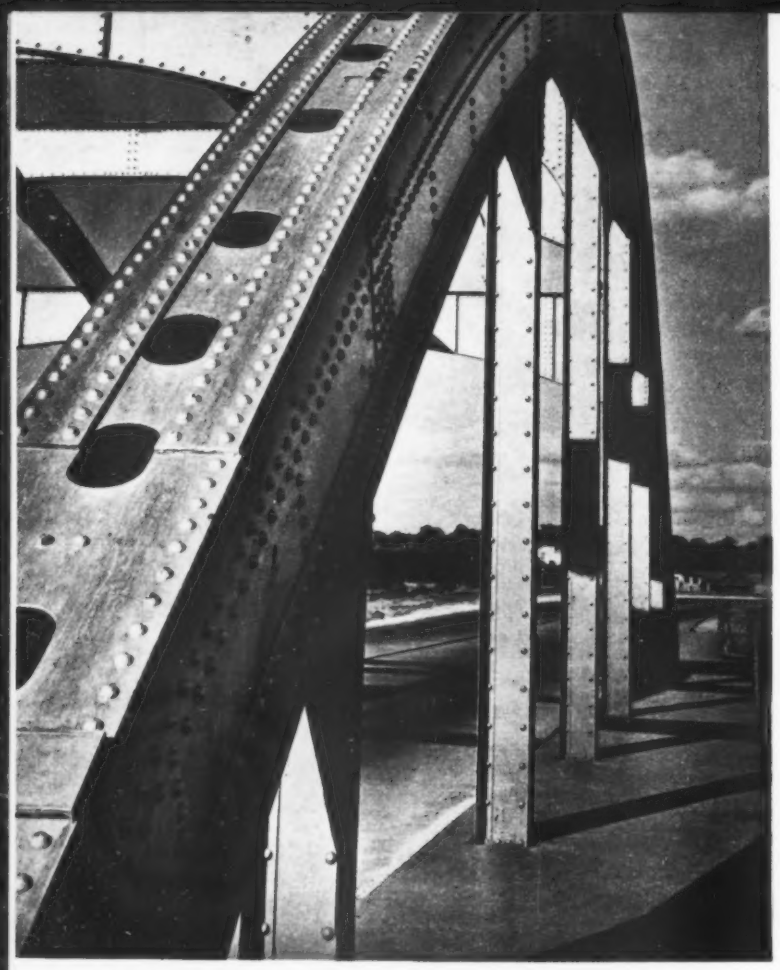
WHEN a picture is made, the maker wants it to draw attention and express its idea or story-telling quality in an effective manner. That is, the eye must be attracted to it and held within the picture space to invite further study. The use of a dominant line in composition is one of the most striking and effective ways to achieve this necessary quality in a picture. You will find that one main line can predominate to bring the eye into the picture and to a stopping point. This stopping point is an excellent place for your center of interest to tell what the picture is intended to say—the original desire to express some idea in making the picture.

In the study of good pictures, one will discover that his eye is attracted to those which have a dominant line to invite the eye into the picture space. A curved shore line along a beach, a winding road, a rail fence, the familiar S-curve, the horizon line of a landscape, the fine lines of good architecture, and countless other line formations will be observed. These dominating lines are eye-catchers, and if you will make a practice of looking for them in your picture making, you will find a new world of possibilities in producing good, attention-arresting photographs.

The dominant line may appear as the edge of a dark or light area, and need not be a pure line in the geometric sense. Any composition is made of forms or masses, separated by lines to outline their shapes. By carefully planning the framework of a picture before it is made, you can control the dominant line of travel which the eye takes in moving about the picture space.

When you make use of a dominant line in composition, you want it to go somewhere and then stop. Where it stops, there must be something worth looking at, and at this point or nearby, you can place your center of interest, which is the reason for the picture

Keynote of this picture is the predominant curved line of the stairway support which ends at the newel post. The figure descending stairs provides the necessary center of interest.



This steel beam is given strong emphasis to support the title, "Strength," and to create an eye-catching entrance into the scene.

being made. Akin to this line leading in is the line leading *out* of a picture—which must be carefully avoided. Such a line can carry the eye out of the composition so fast that the picture will never be seen at all, or the center of interest will be lost to the quick-scanning viewer.

In composing a picture, one is confronted with objects, masses, and combinations of line and form in the picture space. These elements must all be brought together in such a way that they will contribute to what the picture has to say. If you want any one object or dominant line in a certain place, it must be justified by the surroundings. The whole meaning and spirit of a picture may be tied in with a dominant line to bring the eye into the picture and to a stopping point. This dominant line, or lead-in line, should generally come in from near a corner, preferably a left corner. We are accustomed to reading from left to right, and the observer's eye will follow this movement of line direction most naturally and with the most pleasure. Be careful to avoid any line which bisects the exact corner of a picture. It should enter at either side of the corner. This can be illustrated by the familiar use of a road as an entrance, with which it is best to straddle the corner. Any presentation which is naturally pleasing to the eye, shows evidence of good taste. In the study of good pictures which have been universally accepted, one will find that certain arrangements which are pleasing have been followed, worked out, and used. One

The pleasing S-curve is a compositional form that leads the eye into a picture. Although it is a simple scene, the photograph illustrates how a curved roadway was used effectively as a dominant line to capture the viewer's attention and direct it to the farm.

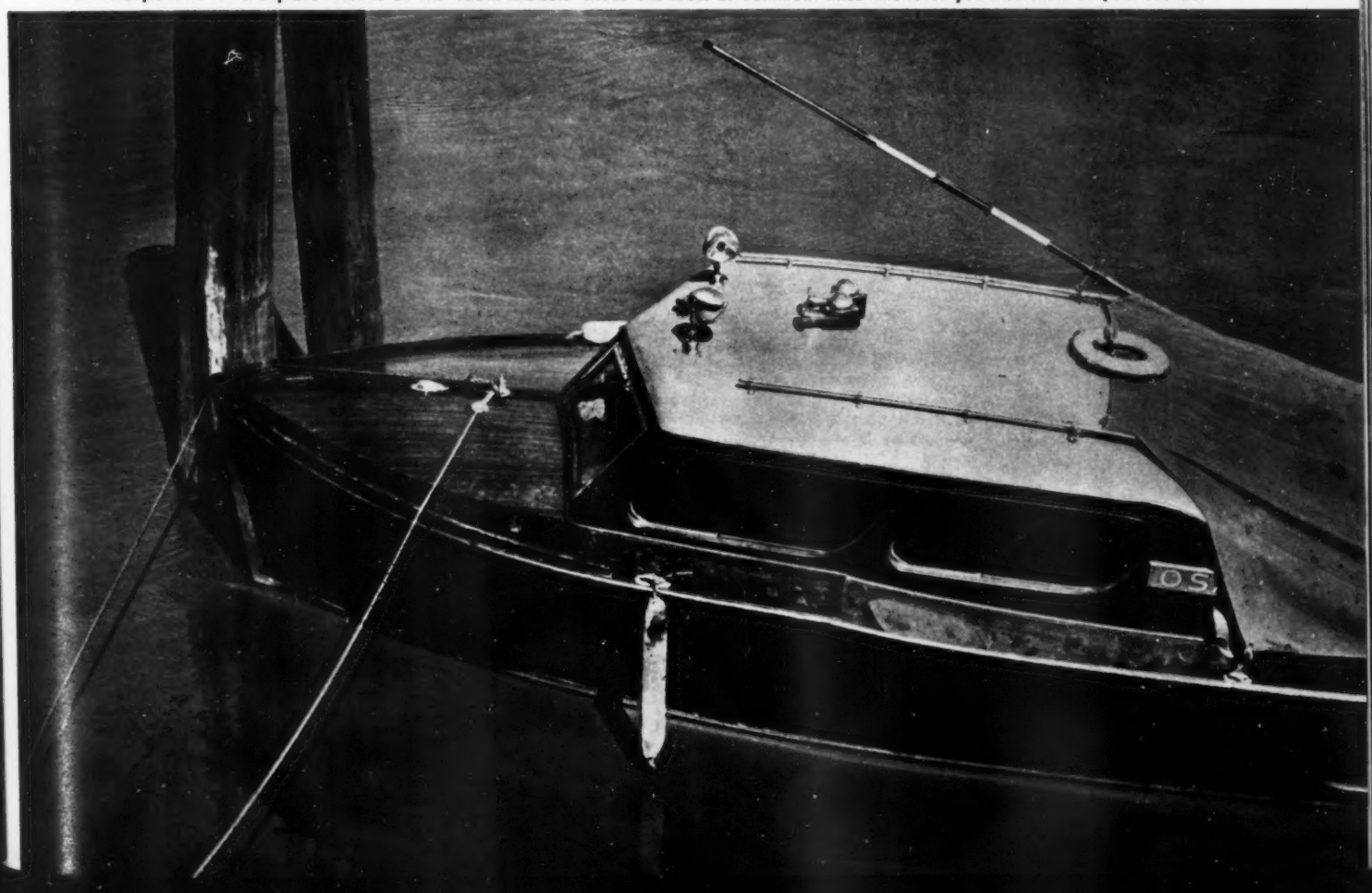
also will discover that these pictures tell their stories effectively because of good taste and not by any definite rules. They are the result of artistic discrimination in the selection and composing of subject matter, which ultimately meets the approval of the observer. Good taste may be acquired and cultivated by studying good pictures and trying to discover why they are attractive and pleasing to the eye.

The dominant line should be used to focus attention upon one conspicuous area in the picture space. Lines which intersect at angles hold attention. If the lead-in line intersects a subordinate line at an angle, it creates a good stopping point for the eye. An example of this may be observed in a seascape where the horizon line intersects the line formed by the mast of a sailboat, this point of intersection being the center of interest.

Certain combinations of light and shade, when in contrast with each other, will affect the eye and mental reaction of the viewer. Thus, by adjusting various areas of light and shade through selection of viewpoint, the photographer can isolate or emphasize by contrasts the portion of the picture which tells the story. This center of interest should be one definite unit and not many things. Include everything in the field of view which will emphasize this interest, and suppress or eliminate everything not connected with it. A shift of viewpoint often will eliminate unwanted details. If you have a dominant line to lead the eye to this important (*Continued on page* 100)

The dominant line in this close-up shot reveals and enhances the interesting pattern formed by the repetition of metal gears.

The strong line formed by the dark side of the boat and the vertical posts forms a barrier that holds the eye within the picture area and permits it to explore details of the cabin cruiser. Make the most of dominant lines whenever you find them in your scenes.



Glamour in the SUN

By EUGENE M. HANSON

Illustrations by the author

Make use of Nature's own lighting setup by taking your subjects outdoors for portraits with eye appeal

THERE'S no need for outdoor portraits to be "character studies" that show with merciless detail every line and every flaw in the face of the subject. By adopting the proper technique, you can shoot in full sunlight to produce portraits which will be as glamorous and flattering as anything produced in the studio with elaborate and expensive camera equipment and bulky, artificial lighting units.

Making outdoor portraits as alluring as studio shots is largely a matter of care in lighting, such as taking steps to reduce the harsh contrast of ordinary sunlight. But there are other tricks, too, which help greatly in correcting the common faults of outdoor close-ups.

Since lighting is the most important consideration, it should be given your closest attention before you attempt to make use of other bits of specialized procedure for glamorizing outdoor shots. Good lighting alone will result in fine portraits without other tricks. However, the other tricks will not achieve the effects you are seeking unless the lighting is right. In addition to the harsh contrast of bright sunlight, outdoor portraits present a problem in that the sun can't be shifted about at will the way a studio light can be moved, and is so brilliant that it tends to make many subjects squint their eyes or frown.

On the other hand, sunlight's brilliance makes it possible to work with high shutter speeds, thereby capturing animation and expressions difficult to equal in the studio; too, the sun can be depended upon to cover the entire field of the picture with absolutely even illumination. I will come back to the sun's advantages, suggesting ways to make the most of them,

Little tricks can help you capture a feeling of glamour and romance. The picture below shows how a background of straw gives an appealing touch to a close-up. Portraits often will gain added impact by tilting the camera to strengthen lines of the picture (left).

Glamour portrait technique can be used for beach beauties as well as for those more elaborately clothed. There is a natural tendency to include the full figure when a pretty model is clad in swimming togs, but sometimes intimate close-ups are much more appealing.

Filtered sunlight has fine portrait quality. Brilliant rays are softened by stretching a sheet high over model's head as shown above to get pleasing effect on the right.

after discussing methods of overcoming the handicaps of sunlight for glamour shots.

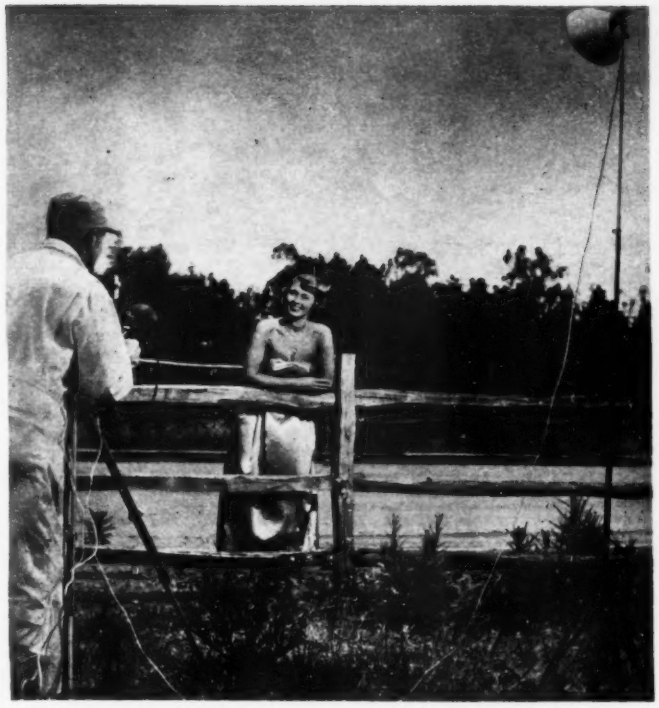
Harsh contrast of sunlight can be easily overcome by any one of three methods, or by combinations of the three. The first method is to reduce the contrast by illuminating the shadow areas with a reflector. This alone will improve your pictures. However, the reflector has its shortcomings, too, and must be used with care so as not to increase the tendency of the model to squint against the bright reflected light.

A second and better method is to illuminate the shadows with flash. This is more convenient than working with reflectors, and more flexible, permitting a wider range of special effects. Also, the flash does not cause the model to squint or frown as does a reflector. One drawback is the expense of flashbulbs.

A third method of conquering the harshness of direct sunlight is simply to turn the model away from the sun, using the sun only as a backlight, and to expose for the illumination produced by soft light from the sky and reflected from the ground and nearby objects. This simple device of turning the model away from the sun is amazingly effective. At one stroke it gets away from the extreme contrast of ordinary sun and shadow; it provides a backlight to kick up interesting highlights on cheek and hair; and, what is extremely important, it relieves the tendency to squint, which is so difficult for the model to overcome when facing the sun.

The sun serves ideally as a backlight, being strong and highly directional, and has no stand or boom to

Another tip to help attain glamour in outdoor shots is the use of black gauze or netting taped over the lens as shown in small picture on left. This diffuser gave close-up on far left added appeal.



Use of flash insures sparkling portraits like that on right. The setup for this shot included flash high on right as key-light, smaller flashbulb at camera for fill-in, and the sun for backlight.

worry the photographer when it is used directly behind the model. Even when used alone in this manner, wonderful portraits can be made, especially if the sky is partly cloudy or overcast. The effect is more brilliant, and often more flattering, however, if flashbulbs are used for auxiliary front lighting. A reflector is a fairly satisfactory substitute for front-lighting with flash. In deciding just how to place the flashbulbs or reflectors, you should try to duplicate the best of studio glamour lighting.

When photography first went indoors, every effort was made to imitate the natural effects of sunlight with studio lighting, and this is still practiced to a large extent. However, some of the glamour photographers have found they can get more attractive effects by imitating, or rather, simulating the appearance of boudoir and other types of indoor lighting. The night, apparently, has a higher "glamour potential" than the day. This is a factor you can apply to some of your outdoor glamour shots. For example, you can make pictures of pretty girls more interesting by simulating moonlight effects. This is done by having the girl wear a costume suggesting the evening, and shooting for a darkened sky.

The sky can be darkened by use of a filter, of course, but this method should be avoided in portraiture since the wrong filter can upset the film's rendition of skin tones. A much better practice is to expose for a flashbulb which is placed close enough to the subject to overbalance the daylight and leave the sky underexposed. Be careful in this technique to avoid overexposure of the girl's face. This is an error that is easy to commit when you fire flashbulbs at close lamp-to-subject distances.

By carrying the studio-lighting technique outdoors, you can allow the sun to (*Continued on page* 122)

With the sun overhead, a reflector will soften and fill in the hard shadows.

Hazy or partly cloudy days permit you to shoot with only diffused sunlighting.

Church scene above provided an equally fine winter picture below. Photographer spotted it one summer, shot it years later.

GET READY for WINTER...Now

Avoid those long, cold-weather treks in search of snow shots by locating likely scenes while mild autumn days are here

By ALFRED JENKINS

Illustrations by E. Meerkamper, Davos-Platz, Switzerland, and the Author

ALTHOUGH some camera fans like to go on winter hikes, many of us are not conditioned to spend long hours tramping through snow. For this reason we miss out on making those fine winter pictures that are an asset to any personal collection, or that can be used on Christmas cards, for salon exhibits, contests, or editorial and advertising purposes.

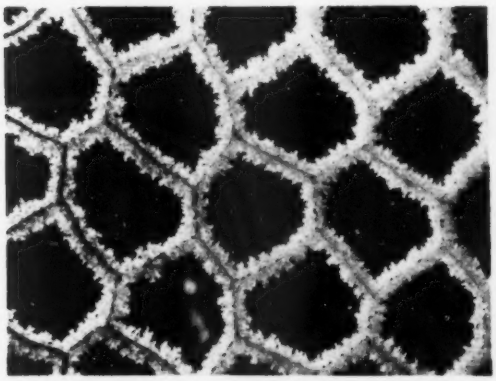
Are you one of those cameramen who would rather sit in a plush chair near a cozy fire than go picture hunting when the snow is on the ground? Maybe

Two pictures of the same mountain scene, right, show how an observing cameraman was able to double an original "find." Visualizing his fall scene covered with a blanket of freshly fallen snow, he returned in winter for the second and equally fine photograph.

you once had the unpleasant experience of becoming cold and soaked on a winter photo expedition. And perhaps the results you came back with didn't seem to be much of a reward for the efforts you made. If this is the case, you needn't sit in that soft easy-chair any longer. Why? Because there's a short cut to taking good winter pictures. The secret is to plan them NOW.

Fall is the time of year to get ready for that first big snow. It's the time to choose your locations and to do some thinking about composing the settings

Winter's mantle accents the earth's contours and hides its rubble—things to note in your planning. Both pictures above delight the eye, and each is enhanced by foreground interest that typifies the season in which it was taken.



Chicken wire gains glamour after a winter frost.

Snow and ice transform a dull scene into a sparkling wonderland.

you'll shoot. It's also the time to overhaul your photographic equipment. If you do this now, you'll be prepared for Old Man Winter and the snow he brings.

Planning is easy. The first thing to do is make a list of places you think will look good—from a photographic standpoint—when covered with snow. Locations within a one or two hour drive from your home are preferable. Then visit these scenes on mild autumn days. Undoubtedly you'll reject some of them immediately. But it's better to do this now than to make a needless trip to these same spots when the mercury is below the freezing point. Also while traveling to the places on your list, you'll probably find other potentially fine winter picture sites that you hadn't thought of previously.

A simple method of checking to see whether a setting will be worth photographing this winter is to close your eyes—partially or completely—and try to visualize it as a snowscape. Study the terrain, trees, and objects such as streams, fences, buildings and roads as you create the winter shot in your mind's eye. It's a good idea to take your camera with you when hunting for potential snow shots; there is nothing like using your groundglass or viewfinder to get an idea of how you're going to compose the scenes. Also it gives you a chance to shoot some good fall pictures. These will serve as reminders of settings that you may have forgotten about when you get ready to do some outdoor camera work after a snowstorm. In addition, remember that by shooting a fall scene now and again when the same setting is covered with snow, you will have an excellent pair of comparative shots that friends will find entertaining.

Regardless of whether or not you photograph desirable settings when you find them this autumn, make a note of each location on a scratch pad. Another good idea is to make a sketch of the landmarks near each scene, especially if you are in slightly unfamiliar territory. Such a diagrammatic reference often saves much needless wandering once you start looking for that perfect shot you had in mind in the fall.

Here are a few more things to consider when looking for locations to shoot this winter:

(1) Remember that most of the unnecessary detail that clutters your foregrounds at this time of year will be hidden by snow in a couple of months. This factor tends to make your choice of composition easier and gives you a chance to control it somewhat

Log cabin in the fall, above, suggested a winter picture to the photographer, who returned after a heavy snowfall to record the crisp scene. Lacking a model, he provided footprints for human interest.

Good subject matter, such as three cabins in the pictures right and above, can be sketched in a notebook when discovered in autumn. Aided by a diagram you can quickly find the setting in wintertime with little discomfort from cold weather.

by the use of tracks and paths you find in the snow.

(2) Note the position of the sun and plan to take advantage of cross and backlighting to bring out snow texture. Also when considering the light source, don't forget that the sun will be lower and more to the south in wintertime.

(3) Remember that you will want long shadows on the snow. They will add depth and perspective to your picture, and when in the foreground help keep the viewer's eye from running off the bottom of the print.

(4) Be conscious of what footprints and paths in the snow can do to lead the eye to the center of interest and plan on introducing them in some of your snowscapes, even if you have to make them.

(5) Keep in mind that a person or two standing at the right spot can do wonders to liven up an otherwise static shot. Line up a companion for the winter visit to your picture locations.

(6) Be on the lookout for the unusual. Small brooks, bridges, and waterfalls make good picture subjects when partially clogged or decked with ice and snow. Snow-covered trees recorded at night near the corner street lamp are top-notch subjects. Unique pattern shots can be found almost everywhere after a fresh snowfall, if you can recognize them.

Making his equipment—clothing and camera gear—ready for winter is another "must" the successful snow cameraman takes care of during the autumn months. Wearing warm attire—in the case of shoes, a pair that are waterproof—is as necessary as taking film along on your trips. Your clothing also should be functional in respect to its giving you the greatest possible freedom of move- (*Continued on page* 149)

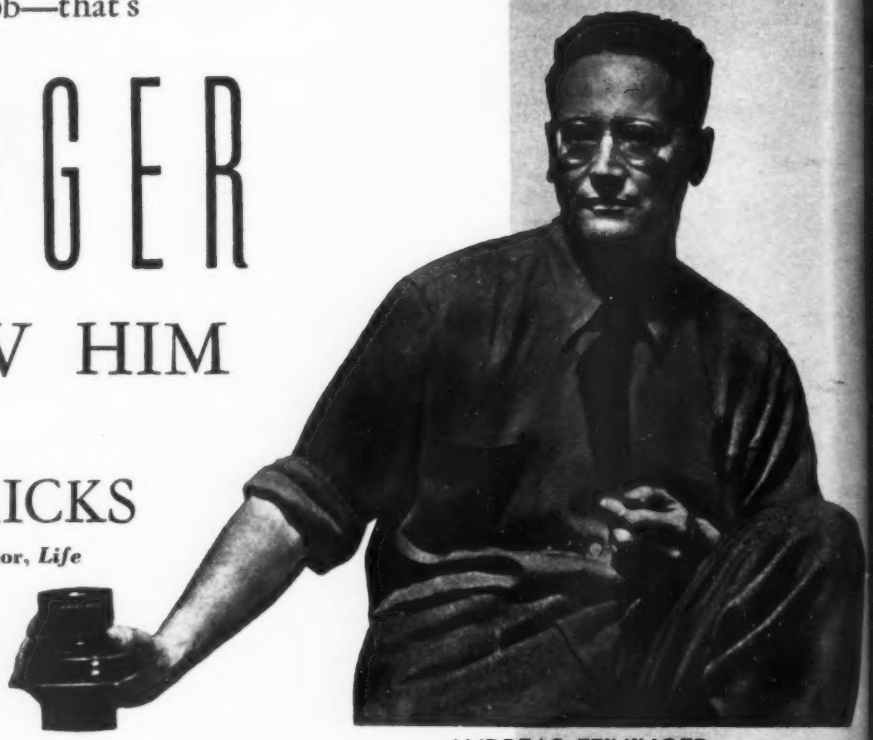
A master craftsman who finds photography the world's most exciting job—that's

FEININGER

AS I KNOW HIM

By WILSON HICKS

Executive Editor, *Life*



ANDREAS FEININGER

Photos for *Life*, © Time, Inc.

TO NO OTHER MAN I know is photography a more exciting job than it is to Andreas Feininger. Slight and dark, soft of voice and somewhat shy, he gives one the impression that there is a great suspense within him, that he is living almost breathlessly until the next time he can train his camera on some new picture and some new picture problem. Unless it is a special problem in light and shade, form and space, pattern and texture or motion and mood it is not a picture for Feininger.

In Feininger converge important factors of birth and background which help make him what he is. Born an American of German ancestry, son of an artist, he seems to have inherited both the virtuosity in science for which his European forbears are noted and, I think I am correct in saying, a considerable talent in art. This is a happy combination for a man who chooses to make a career of photography, product that it is of the strange marriage between art and science.

Before I tell you more about Andreas Feininger I think I should let you know why I tell you about him at all. It is because he has written and is to see published on November 1 a quite remarkable book, "Feininger on Photography." * My guess is that across more than one reviewer's mind will flash the word "monumental" in writing of this work, even though they may not actually use the term. For Feininger has produced a complete text on (1) use of the camera and (2)

**Feininger on Photography*, by Andreas Feininger, published by Ziff-Davis Publishing Company, 185 N. Wabash Ave., Chicago 1, Ill. Bound in du Pont Cordoba, illustrated, 418 pages 8½x11, 1¼ inches thick, $15 (pre-publication price $12.50 until Nov. 1).

Careful planning is the key to Feininger's success with many difficult subjects. Here he chose the right time of day to make sunlight and shadow contrast flat cross-streets with the steep blocks between them in a view looking down Jones Street, San Francisco.

HOTEL ROYAL

processing procedures. Both are explained in terms of the control of light, space, motion, contrast and color. The book constitutes a full course of instruction for amateur or advanced practitioner. It is painstakingly up-to-date in its exposition of techniques. If monumental is too large a word, the book can be said to be unique in the sense that its author is a working journalist (a *Life* staff photographer), schooled likewise in the techniques of the communication of facts and ideas. He never lets one forget that a good photograph is invariably the product of those

Space and form are the elements Feininger likes to use. He finds design everywhere—even in commonplace rolls of steel.

two inseparable coefficients, C—camera and B—brain.

Let's have a look at this photographer-author. Andreas Bernhard Lyonel Feininger was born in Paris, France, December 27, 1906. His paternal grandfather came to the United States in 1848 from Durlach, Baden, Germany. His father, Lyonel Feininger, the abstract painter, was born in this country. At the age of 16 he went to Europe to study art, first in Belgium then in Hamburg and Berlin. In this last named city he married and decided to establish himself as an artist. In the lean beginning years of his career Lyonel Feininger drew a comic strip, the "Kinder Kids," for the *Chicago Tribune*. Thus printer's ink entered the family bloodstream. Later Lyonel Feininger became closely associated with Walter Gropius in the founding days of the Bauhaus. He taught painting there for several years, then became artist-in-residence and adviser.

Andreas Feininger attended technical high schools in the German cities of Weimar and Zerbst. From the latter's school he was graduated *summa cum laude* in architecture March 16, 1928. The German economy was suffering from various maladies which even a Schacht could not cure. One of them was unemployment. The state rigidly controlled the job market, and the basic tenet of that control was jobs for Germans first. To Feininger, a United States citizen, this meant that he could work only by special permission, which was next to impossible to obtain. The drafting boards were crowded but somehow he managed to find an occasional seat at one of them. From the fall of his graduation to the winter of 1931 he lived precariously on odd assignments.

Today Feininger describes with bitterness those trying pre-Hitlerian days. But he recalls that in them there was a reward, the significance of which he did not realize at the time. In 1928, for reference purposes in working out his building designs, he took his first photographs. They were simple exercises in line and form but they introduced him to a new profession and the taking of them proved to have been a valuable experience when later he undertook his transition from architecture to photography.

In 1931 Feininger concluded that his frustration was too acute to endure longer so he scraped together what marks he could and invested most of them in an Opel roadster, the German near-equivalent of a Stutz Bearcat. For six months he toured the provinces of Germany and France. Architecture was still his overpowering aim and ambition and Le Corbusier was one of his gods. At Le Corbusier's atelier in France his Opel finally stopped. He stayed a year, worked as a designer on a volunteer basis and as a student. Meals were not always regular but the name Le Corbusier was magic. Sometimes that magic had to substitute for meat and drink, for France too was racked with economic pains and there was no regular paid job for United States Citizen Andreas Feininger.

On his motor tour the Opel had taken him to visit his father at the Bauhaus in Dessau, Germany. There he had met Wysse Hägg at Christmastime in 1931. Once again a plan for his life was being shaped. By some romantic quirk he and Miss Hägg met the second time in Paris in the fall of 1932. A year later Feininger decided to try his luck in Stockholm. Construction was on the upgrade there and in his pocket he had some notes on prefabricated houses, his own original ideas. Miss Hägg also went to Stockholm. She had been a student at the Bauhaus. In the Swedish capital she readily obtained a job as a pottery designer.

Feininger proudly hung out his shingle as an

Natural daylight provided main illumination for this informal color picture, made at the Ben Wolff School of Art, Cape Cod. Feininger captured its rich detail with a wide-angle lens, using blue floodlamps for fill-ins.

Industrial color pictures are full of the tough technical problems that whet Feininger's interest in photography. For an index to size of giant rouge-charged glass polishing machines, he placed a worker at just the right spot. To catch the heat of molten glass as it comes from the furnace, he based exposure on the light within and added fill-in for foreground detail.

architect while his wife kept the home fires burning with her weekly pay envelope from the factory. He was a married man now. He just had to make a go of it. Sure, he was an alien. He spoke only German. But the Swedes would like his ideas for prefabs once he could present them to the right people. . . .

Exactly nothing happened. And so, seventeen years ago, Feininger decided that he was not cut out to be an architect. He remembered having once held a camera in his hands, having tripped the shutter, having created something. House plans he couldn't sell. But photographs? He would try.

His first salable pictures were of Stockholm itself, —"architectural shots." Some of them were eventually published in book form. Feininger says today that he never really "learned" photography. Apparently it came naturally to him. He was never an amateur. Instead of settling down to master the techniques through study he began in 1934 to write about them, a form of study which he shared with others. In five years he turned out at least half a dozen books, one or two of which were translated into several European languages.

One summer night not long ago I visited Mr. and Mrs. Feininger and their 13-year-old son, Thomas, in their apartment in downtown Manhattan. He showed me those earlier photographic books. In particular I remember one, sprinkled with pictures by German and Swedish photographers of the early Thirties, most of them strongly under the influence of Dr. Paul Wolff. Feininger laughed as he laid them out on a table. They were modest little volumes in paper backs, but for me they had a special meaning. All written in German, they were the precursors of the husky work which Feininger now has written in such excellent English. Those little books represented the unusual feat of a man who simultaneously mastered a craft and, in a very effective way, became articulate about it.

As I sat in the Feininger home he and I talked of his philosophy of photography.

"Realism and super-realism," he said, "are what I'm after. This world is full of things the eye doesn't see. I mean even the eye of a sensitive person. The camera can see more, and oftentimes better."

I recalled the words of the great W. H. Fox Talbot: "A painter's eye will often be arrested where ordinary people see nothing remarkable."

"The painter," I added, "can outsee the layman. The camera can outsee the photographer."

Feininger held up a picture of a poppy taken from the under side. I reflected that I had never viewed a flower from exactly that angle.

"See those little hairs on the stem?" he asked. "The eye misses them altogether. As well as recorder the camera is investigator and researcher. It emphasizes the characteristics of an object. It makes one more keenly aware of one's surroundings. It gives human beings a deeper understanding of the world's form and content. It increases knowledge. It is a versatile instrument, too. With a short lens one can reveal the hidden things near at hand, with a long lens the hidden things far away. To me the telephoto provides a new visual sensation for people. It widens their horizons."

As we talked his son Thomas called in occasionally from his own workroom where he was building a telescope. Before we had sat down I had a brief glimpse of Thomas' sanctum. On its walls were maps and charts of the skies and all about were books, tools and instruments. This room, with its optical workbench, adjoins his father's combination laboratory and study where he writes, makes enlargements or rigs a new telephoto camera.

The camera sees more than the eye—which endears it to Feininger. Here it captures his impression of a refinery at night.

"Thomas and I both like astronomy," Feininger said. "He's pretty good at it. I don't care about knowing the names of the stars, but the sweep and grandeur of the universe fascinate me."

I could see Feininger was about to take up the phase of photography he likes best, that of spaces and forms which are wide, high and deep: city views and landscapes, mountains and bridges, streets and rivers, almost anything that is built, whether it is built by man or by nature. The urge to deal with space and form which once made him long to be an architect has been carried over into, is one of the driving forces of, his photography. He began to hand me, one at a time, some of his pictures, those he liked particularly well. His real favorites without exception were adventures into the world of pure design in which he had dealt with the elements of space and form with "sweep and grandeur."

"Space he loves first in his pictures," observed Mrs. Feininger. "It decides everything else."

"Do you ever wish you had become a painter?" I asked Feininger.

"No," he replied. "The photographer has almost

as much control over his subject matter as a painter. He can control light and shade, form and space, pattern and texture, motion and mood, everything except composition."

I said I believed that photographers more and more were learning to control composition better, too. At times the camera is inclined to show too much. I said I thought the technique of concentrating on the essentials was being improved. Feininger agreed.

His living room where we sat had two of his photographs on its walls. They were of heroic proportions. One, a view of Shasta dam from below, must have measured at least five by ten feet. The other, a view of the desert near Tucson, Arizona, was a good four by five—feet, that is. For years *Life* has found it difficult to use many of Feininger's pic-

tures in less than two pages each. He has come to be known to some of his friends as "Double Truck Feininger." Now here was sweep and grandeur on the very walls of his home. Perhaps he was really a muralist. If the camera's invention had been delayed a century and he had become a painter, he would have painted murals. I told him what I was thinking.

"That's true, I guess," he said.

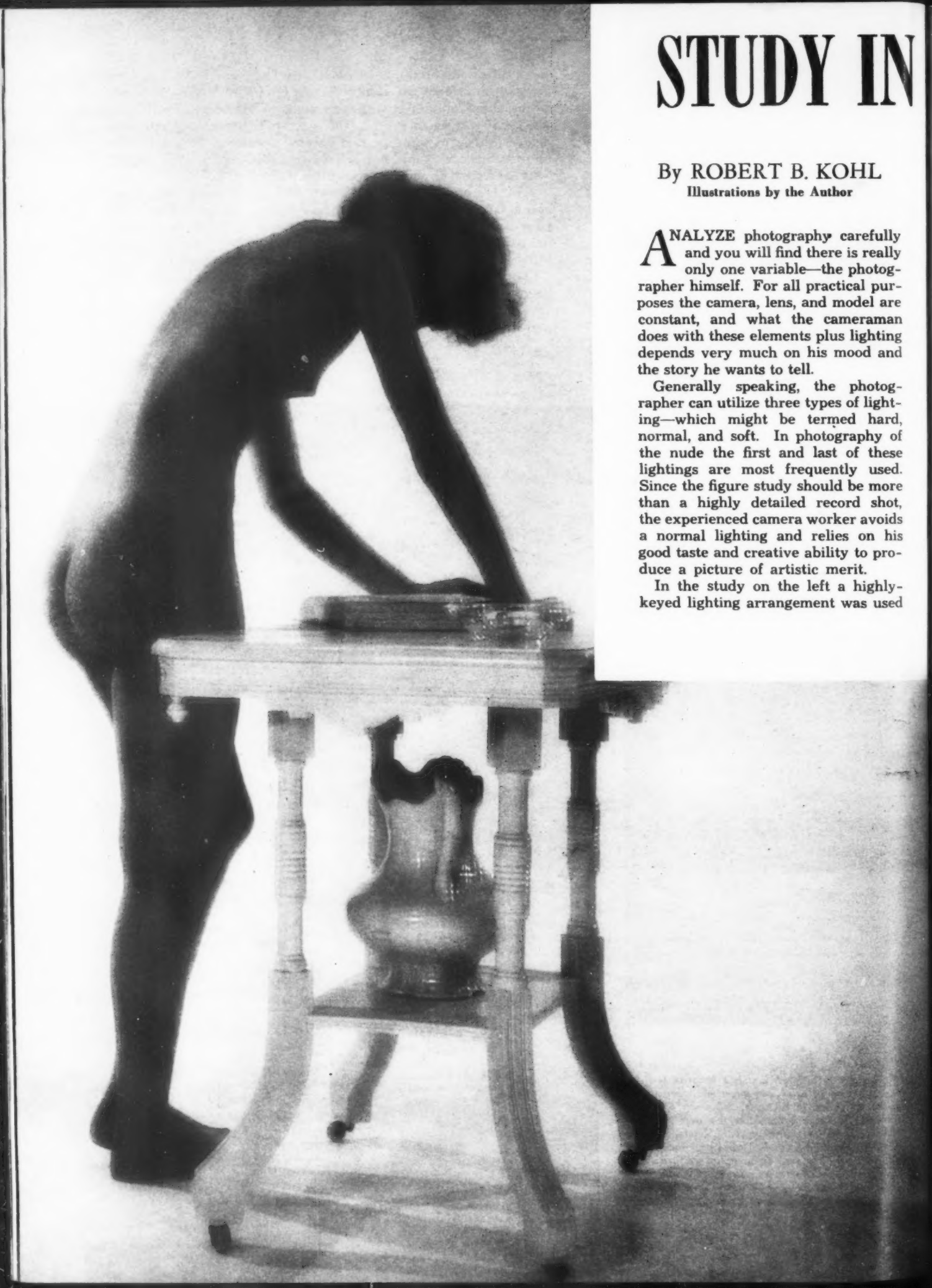
"I'm stumped a little," I said, "in formulating my theory about what kind of photographer you are. How do I reconcile your camera myopia, that is, your interest in the things in your immediate environment, with your interest in the far away things, whether they are telephotos or—well, murals."

"Those things right under my nose," he smiled, "also look good when blown up real big."

"I'm not sure my theory is entirely accurate," I said. "You are a muralist but you do other things too."

"That's right," he said. "I guess it (*Continued on page* 94)

Feininger's telephoto lens is a favorite tool for experimenting to bring out more and more of the feeling of space in pictures. Selecting a distant viewpoint for new perspective, he uses the telephoto to get a large image. Mt. Shasta (above) was photographed from 100 miles east for "sweep and grandeur." In contrast, jumbled traffic on Fifth Avenue appears even more congested in this photo taken from two blocks away with a telephoto lens than it would to an observer standing on the spot.



STUDY IN

By ROBERT B. KOHL

Illustrations by the Author

ANALYZE photography carefully and you will find there is really only one variable—the photographer himself. For all practical purposes the camera, lens, and model are constant, and what the cameraman does with these elements plus lighting depends very much on his mood and the story he wants to tell.

Generally speaking, the photographer can utilize three types of lighting—which might be termed hard, normal, and soft. In photography of the nude the first and last of these lightings are most frequently used. Since the figure study should be more than a highly detailed record shot, the experienced camera worker avoids a normal lighting and relies on his good taste and creative ability to produce a picture of artistic merit.

In the study on the left a highly-keyed lighting arrangement was used

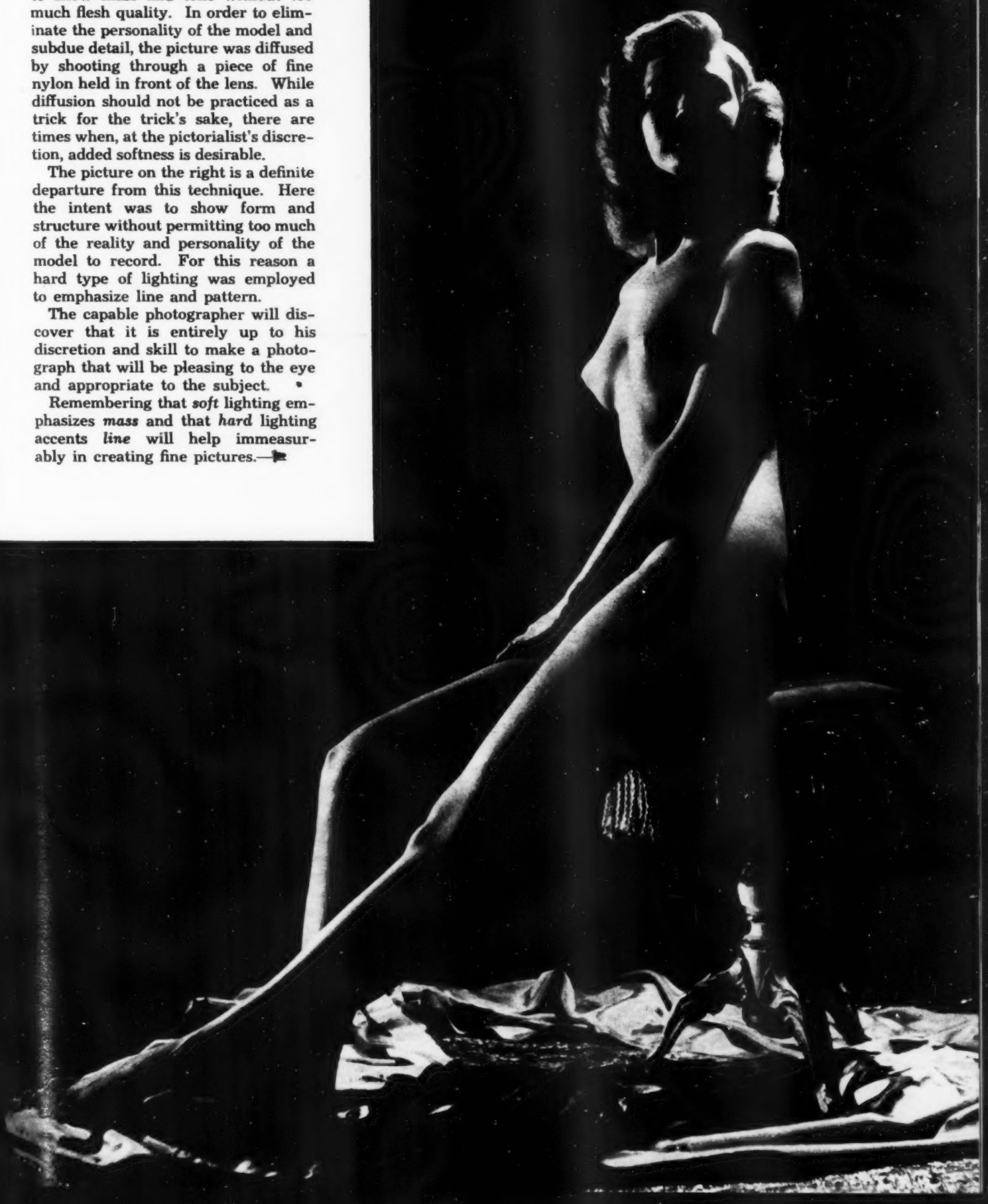
LIGHTING

to show mass and tone without too much flesh quality. In order to eliminate the personality of the model and subdue detail, the picture was diffused by shooting through a piece of fine nylon held in front of the lens. While diffusion should not be practiced as a trick for the trick's sake, there are times when, at the pictorialist's discretion, added softness is desirable.

The picture on the right is a definite departure from this technique. Here the intent was to show form and structure without permitting too much of the reality and personality of the model to record. For this reason a hard type of lighting was employed to emphasize line and pattern.

The capable photographer will discover that it is entirely up to his discretion and skill to make a photograph that will be pleasing to the eye and appropriate to the subject. •

Remembering that *soft* lighting emphasizes *mass* and that *hard* lighting accents *line* will help immeasurably in creating fine pictures.—



Scenic views of the campus, day or night, are popular with the students, editors of the yearbook and college paper, and the publicity department. Angle and pictorial approach are all-important in this type of work . . . so, make them different, and they'll sell.

SHOOT YOUR WAY THROUGH

By James Arthur Stewart, ARPS
The Fred Archer School of Photography

Take your camera to school and earn while you learn. The author did, and came out with a degree and money in the bank

THERE is a saying, "Bluff your way through college"—a silly piece of advice which I don't advise *anyone* to take seriously. My version is much more practical—"*Photograph* your way through college!" And in saying this, I can speak from first-hand experience, because I went to college with a camera and a ten dollar bill. Four years later I left with a B.A. degree, my faithful camera and—being Scotch—a bank account. Sounds fantastic? Not at all, considering the many markets for college pictures.

Today most of our institutions of higher learning send out bulletins to lure students through their ivy-covered portals. Most of these bulletins feature dramatic photographs of the campus, various classes and, most important of all, student activities which the publicity department feels will interest the prospective student. Why not make this *your* job? It can pay your tuition *and* give you a steady income while you are in college.

The first step, of course, in photographing your way

The Man with the Bow tells a complete story for the college annual. There is little question about what this instructor teaches. Dramatic low lighting casts an emphasizing shadow.

Side-lighting adds interest to what might otherwise have been a commonplace shot of a student at work in the school's chemical lab. College publicity departments will welcome such pictures.

COLLEGE

through college is to select your school. Any school which sends out a bulletin that is word-heavy, but weak in the photo department, is open to your frontal attack. To sell your ability as a photographer, you must let people see your pictures so that they can judge their quality. Your old negative file comes in handy at this point. The best opening broadside you can use will be a selection of your most dramatic story-telling pictures. These should be made up in glossy 8x10 prints. If the school you choose is near your home and you can afford a photo trip to the campus, it will definitely not be time wasted. A few nice studies of the campus added to your portfolio of sample prints may be just the final punch you need to sell the school your idea.

To make the proposition all the more attractive to the school officials, take the time to explain the advantages of having an official school photographer, who always is ready to cover an assignment. Point

Typical room in a college dormitory might look like this. Such pictures will be among your best sellers, the author says, because students like to have their parents and friends see how they live.

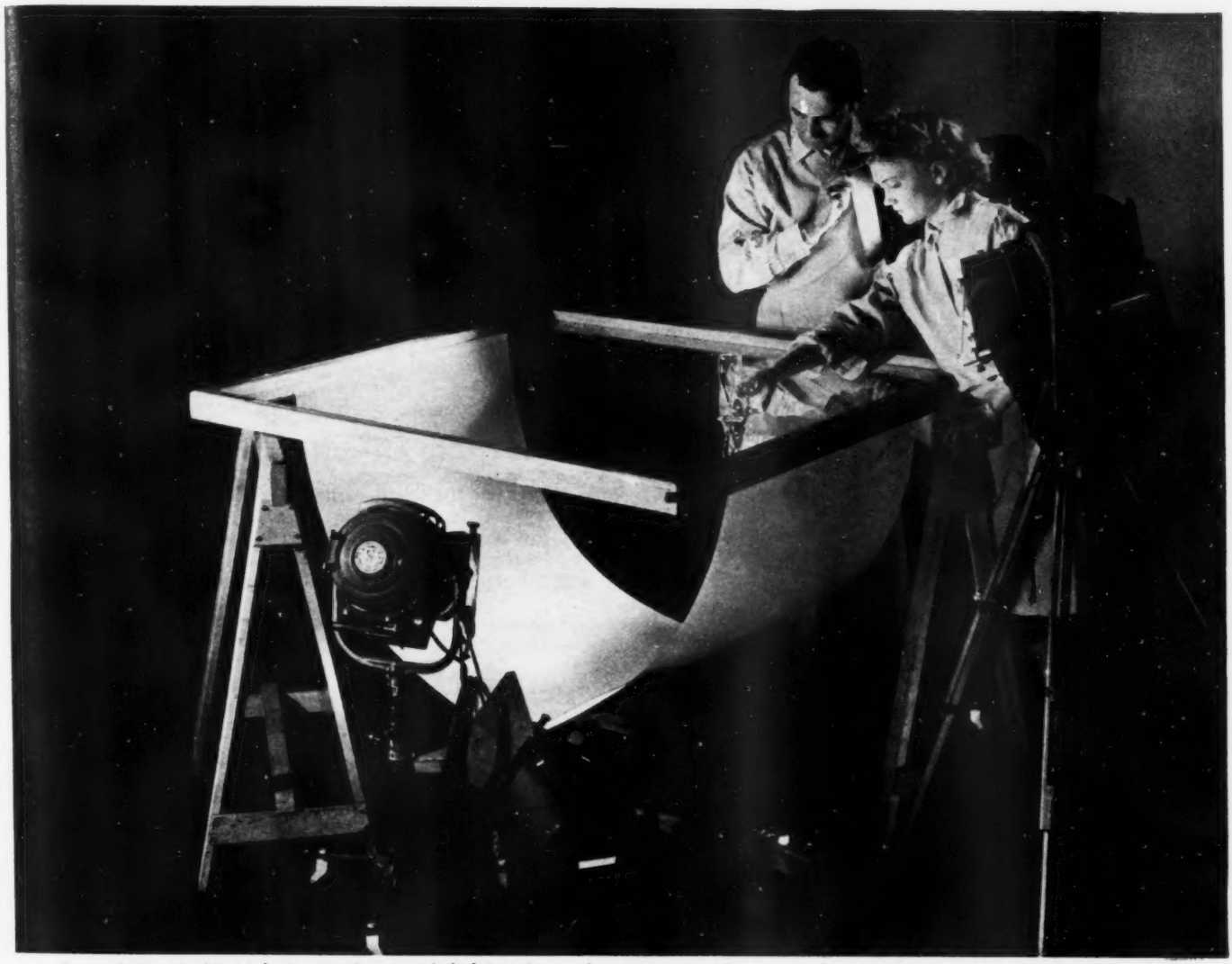
Sports assignments not only help the photographer earn while he learns, but also give him vantage points from which to see the games—if he is not too busy shooting to enjoy them. Then too, it's nice sometimes to go in on free passes.

out that this will enable the publicity department to have many more pictures for release to the local papers, the hometown papers of the various students, the bigger state dailies, and for their own bulletins—pictures which they probably could not otherwise afford. Your tuition and photographic supplies will cost the school much less than the services of a commercial photographer over the same period of time.

Another selling point you should remember to emphasize is that pictures taken by a student photographer are more appealing to the prospective student than the average run-of-the-darkroom shots, since a student cameraman is in the swing of things and has his finger on the pulse of the campus, so to speak.

If you are fortunate enough to land this job with the school's publicity department, you have your foot in the door and your college and photographic careers will begin on the same day—registration! Every school will want, or at least should have, pictures of its registration for news releases to the local and state papers, as well as for next year's catalog and bulletins. There are several advantages in being a photographer on registration day. First, you will complete your registration without the usual waiting in line and (*Continued on page* 130)

Fashion pictures, like this one with a co-ed model and college background, make good yearbook advertisements. Local dress shops can be sold the same photo idea for ads in campus papers.



Two photography students experiment with lighting for a glassware setup, thus giving the campus cameraman an opportunity for additional story-telling pictures that can be sold to local and state newspapers. Many schools have added photo courses recently.

"Won't that taxi ever come?" When shooting campus life, remember that students go home for week-ends on occasion—and thus provide such candid shots as this.

A home economics teacher shows her student "what's cookin'," and the shot inspires potential students perusing the school catalog.

A Letter from Sweden

In a personal letter from Stockholm, Karl Gullers, Swedish photojournalist, has illustrated his message with intimate and story-telling snapshots of home and family. If you want to thrill distant friends and relatives, put your camera to work in the same way; here's photography at its best!

Stockholm, Aug 1st, 1949

Dear Frank!
As I promised you during my stay in Chicago I am now sending you a photographic letter. We live outside Stockholm in a house of our own — very typical brown about as very "Swedish made" As you see on these pages my four children do love life. The eldest one Brigitta, now 12 and a big girl. Petter is the only boy and you understand he has to be tough to rule the house.

BIRGITTA

Kristina is soon 7 and will begin school this fall. She helps her mother and takes good care of Ingela, her young sister of two years.

KRISTINA

Ingela is - as you understand the pet of the family and I am afraid a very spoiled one. But she is so adorable so what else can you do?

PETTER

INGELA

All Swedes love sports and above all swimming and baths. Here you have an interior of our own steambath which is in our basement. The children all love this and baths in the steam every week.

Just now Kristina takes swimming lessons – she wants to swim when we go to our summer cottage on the west-coast.

On Saturdays we have family life and the eldest girl or Daddy reads for the rest of the "gang". The favorite book just now is Abraham Lincoln's wonderful life, a present to the children from the American photographer Korling and his charming family.

Well, Frank, I hope you have got an idea of a Swedish family and what it looks like. Now I am looking forward to a photo-letter from your home. My love to Beulah and all the best.

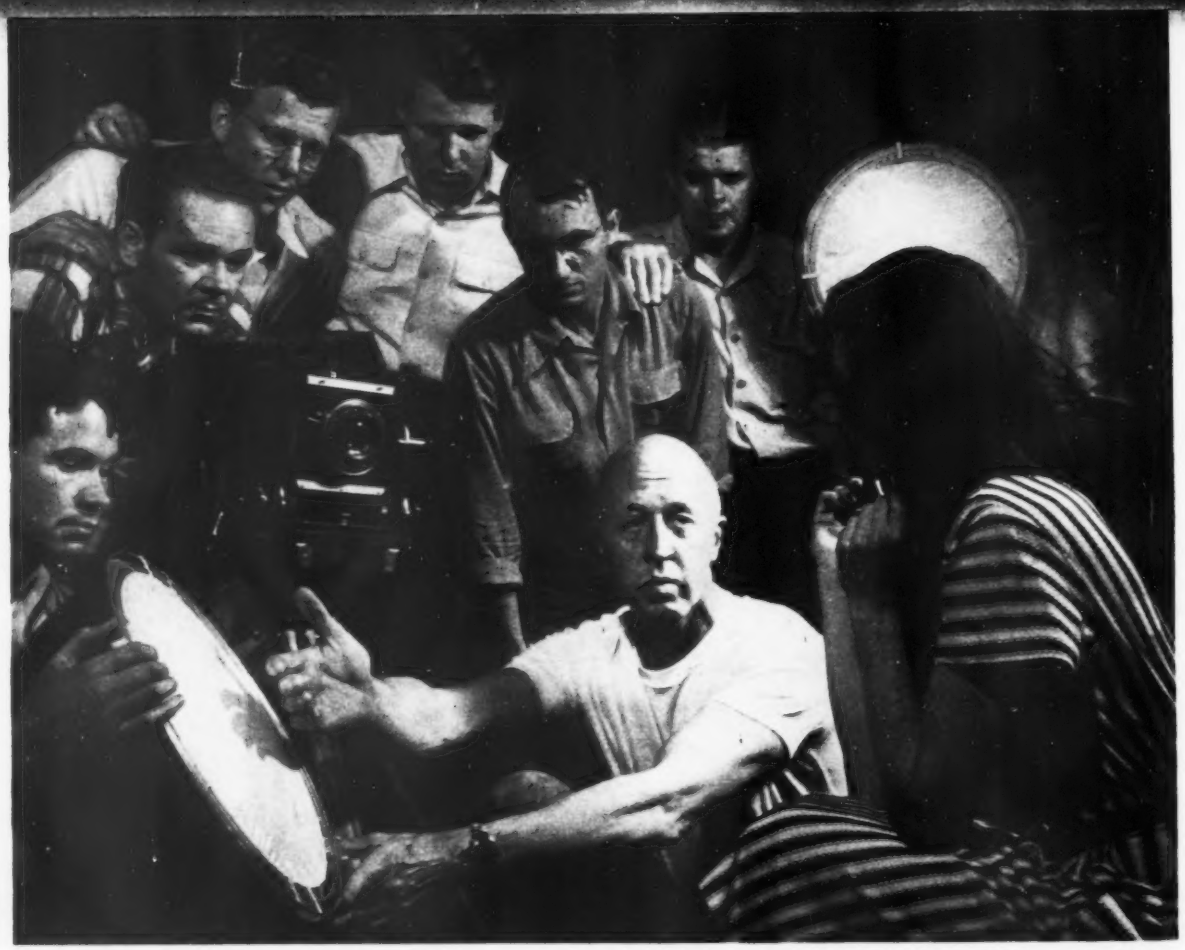
Your friend

Karl

P.S. Tatte made this extra picture of herself. She wanted to be in the photographic letter, too. Love to Frank, she says.

Background photograph: *Old Stockholm* by Karl Gullers from his book, "Sweden."

If You Want to



George Hoyningen-Huene, in white T-shirt, briefs a group of Art Center School students on a new fashion assignment.

By TAMARA ANDREEVA

Illustrations by Hoyningen-Huene and his Art Center School students

YOU'VE probably often wondered what it is that makes good fashion photography so consistently fresh and attractive. By learning something of the fashion photographers' struggles and of their intensely competitive efforts, you can find some very valuable hints that could be applied to your own work, and your own every-day amateur equipment.

If you want to become a fashion photographer, your desire is not unique. So do thousands of others. And that, says George Hoyningen-Huene, top-drawer authority on fashion photography, and instructor on the subject at Los Angeles' famous Art Center School, is just the trouble. Too many go into the profession without thinking; without preparation; or without sounding out its hazards.

Attractive as it is, fashion photography has many pitfalls. This branch of the photographic profession is badly overcrowded, which makes it possible only for shining talent to crash through to recognition and high earnings. Among other hazards are unsym-

Huene's artistry is demonstrated by these two fashion shots he made for *Harper's Bazaar*. Picture on far left shows how he used a modern painting by Miro to give the Balenciaga gown immediacy. At the left, the Grecian simplicity of a gown by Alix is cleverly exploited in a pose reminiscent of an ancient Greek statue—vaguely the familiar armless Venus de Milo.

Photograph FASHION...

George Hoyningen-Huene, teacher and expert in the field, says that in spite of this profession being overcrowded, you can triumph if you have new ideas

pathetic art directors, advertising clients living in the world of outmoded or preconceived ideas, and whimsical editors. Still, Huene says, over all of these a fashion photographer can triumph, *if he has ideas.*

His ideas may mean presenting a hackneyed theme in a new way, giving his pictures some new technical twist, or originating a brand new technique. As far back as 1910, Baron Gayne De Meyer started a photographic revolution by using the "soft" technique which is currently making Richard Avedon famous. De Meyer came to New York from Paris, and soon attracted the attention of *Vogue* by his unusual technique. By *Vogue's* own admission he ". . . has photographed pretty much everybody who is anybody; Rodin, Sarah Bernhardt, Monet, Paderewski. He was undoubtedly the first great master of fashion photography." At the time Baron De Meyer joined the *Vogue* staff in 1913, fashion photographers were scandalously underpaid. They competed with prices as low as $15 to $30 a sitting. After De Meyer left *Vogue* in 1920, fashion photographers were reckoned with as some of the finest in the profession, and only a couple of years ago, one of *Vogue's* photographers was paid more than a thousand dollars for a single sitting!

When Richard Avedon appeared on New York's fashion horizon some five years ago, he added to De Meyer's technique by introducing movement and freedom to the previously posed and somewhat stilted

Outdoor fashion shots require surroundings that are indicative of costumes modeled. George Andrus, fashion student, created the correct atmosphere with his fine choice of props and background.

Soft daylight was employed by Student Dusty Rhoads to record these casual ensembles. Rhoads solved the difficult problem of giving the gowns equal importance by careful posing and lighting.

This high-fashion photograph by Gene Strassel, another of Huene's students, was not a lucky chance shot. He gave the illustration serious thought and preliminary planning in order to gain the intended impact.

manner of fashion pictures. He produced some startlers by posing models in unusual places and in unusual surroundings. In addition to soft focus, Avedon introduced cropping into color photos after they had been made. By doing all these things he started a trend of photographic fashion. But he did not stop there. Realizing that to get further he would have to know more, at the zenith of his career as a fashion photographer, and only 26, he returned to Columbia University to get more education. After that he plans to resume his fashion photography with renewed vigor.

In 1925, the pendulum of fashion swung in the direction opposite from the "soft" technique, to Steichen's crisp sharpness. Huene continued as Steichen's disciple. But neither De Meyer, Steichen, nor Huene arrived at the top merely through technical perfection. Technique was incidental, if important. The primary qualities which sent those men to the top were tireless energy, a quick, ingenious, inventive mind, vast cultural background, and talent.

Every successful photographer has his own "style" or characteristic way of working. His technique—photographic, that is—soon can be copied. It always is. But these imitators are obvious, because it is not technique but the finished picture that counts! "In fact," Huene says, "I tell the fashion photography students in my Art Center School class that an amateur photographer with taste, originality, and feeling for clothes, plus patience for hard work, has a greater chance of success than the professional who is an expert technician but lacks these personal qualities." If an amateur has all these attributes, he has nothing to fear in fashion or in any other field of photography, Huene believes. But even then an amateur can't get started unless he follows a systematic course. To achieve competence which will lead him to the top, Huene's advice is ". . . less shooting and more observation; more culture and less imitation; more patience and less temperament."

Observation, Huene claims, trains the eye and later this knowledge comes in handy when the fashion photographer has to make a split-second decision that must be almost intuitive. There is no time then for sifting and selecting. All this has to be done subconsciously. But to achieve that effortless selectivity, a fashion photographer first must learn to observe. Huene says it is best done through sketching first. "Draw, draw, draw!" he says.

By "more culture and less imitation," he means exactly that; careful assimilation of the best in every field, until only the best is a familiar association. That means the study of music, costume design, literature, old masters, and contemporary art. "A good fashion photographer," George Hoyningen-Huene says simply, "is an all-around man."

The simple touch is often the element that makes for a successful illustration. Gordon Y. O. Kam used a single flower to pose the model's hands properly and created desired mood for a pleasing fashion shot.

If a fashion photography novice follows this schedule, Huene guarantees that he will not want for ideas. And ideas he must have aplenty to photograph fashion brilliantly—according to Huene, the only sensible way to photograph fashion at all. "A blueprint of a gown does not mean a thing," Huene explains. "Avedon realized that when he brought motion, gaiety, youth, and freshness to an art which was becoming hopelessly static and repetitious." Spontaneity like Avedon's, he says, is no accident. It is a result of studied discipline. Everything about fashion is like that—a many-sided paradox.

Having acquired that ability to arrive at a wonderful idea, the beginner must not stop and retire on his laurels, Huene warns. One wonderful fashion picture will not keep him on top of the professional pile. He must be able to give a repeat performance. "To do that," Huene says, "a beginner cannot shoot by instinct. He must *know* at all times what he is doing; be able to analyze what it is that makes a picture wonderful and a model 'divine.' Then all he need do is repeat the setup."

Steichen had once said that "light is a charlatan." Light pushes a beginning photographer toward pictorial prevarication. To keep from becoming a pictorial liar, he must put sincerity into his work. The first requirement of taking good pictures therefore is *curiosity*. "Pictures," Huene says, "are made with curiosity and desire. Without curiosity about his subject, in this instance Fashion, a young photographer would be merely a superficial shutter-snapper lacking the stimulus to create."

A feeling of elegance, captured by Nolan Patterson, accentuates the sparkling richness of a new evening gown. He deftly induced natural spontaneity of his well-selected model who is posed in a lush setting.

How would you photograph a Spring straw bonnet? Student Patterson created this airy shot by having his model place her hand on the hat to give an illusion of breeze, and using a painted studio sky background.

In order not to be a superficial photographer, a beginner must *like* what he is doing. Going into fashion for the sake of high earnings alone will never land him there. He must have a feeling for fashion work. Feeling for the work does not mean that a beginner can afford to get "arty" or to do sloppy work. In Huene's words, he is responsible for every inch of his pictures. They must be conceived and executed professionally, for only professional pictures will stand the acid test of competition and time.

To make *good* fashion pictures, a fashion photographer has to train as seriously and almost as strenuously as an athlete. To achieve the knack which will later knock out his competition, Huene insists, a fashion photographer must be in prime physical condition. He must be ready to shift furniture, move props and heavy lights, and lug around cumbersome equipment. Unless he is subsidized, he best had expect to be his own carpenter and electrician, too.

Aside from the feeling for the subject, and desire to accomplish, *intent* is another important factor. A man must know at all times, *why* he is making the picture, and *for what*. Otherwise it is meaningless. Good taste, which Huene advo-

Patterson poses his model for a color fashion shot. This series of pictures was taken by Classmate W. P. McGalliard.

Coaching model, Patterson shows how he wants the cape held with one hand, the other extended, and how to twirl rapidly.

cates as very important at all times, comes into play not only in the setting up and making of pictures, but also in the selection and handling of models. "To produce good pictorial results," he says, "a good fashion photographer must himself know what he is getting at, and must be able to show the model what he means. This inspires confidence. Confidence is paramount for a smoothly conducted sitting. If there is no *rapport* between model and photographer, there is no picture. Never lose your temper with a model. Patience, consideration, and firmness will get you a lot more. If a model is bad, it is *your* fault. You should not have selected her for the job. If you are not too sure what you are doing, never let the model guess that. If you were a lion tamer, you would not turn your back on a cage full of lions . . . now would you?"

The amateur usually does not select his subjects for their special photogenic qualities, and most often wants to record simply—and as pictorially as he can—the day-to-day events in the life of his family and friends. Selection of backgrounds, adding bits of props, suggesting action appropriate to the person and to the picture story to be told, all can be helps in making a routine photograph into a satisfying and pictorial comment. Again, only if good taste has been included.

A help toward producing a good picture is absolute quiet during the sitting. Huene insists that during the shooting, there must be no gallery. "Quiet and lights exercise a sort of hypnotic influence," he says. "The rapport is established. You can get a fine picture without struggling." Once you have arranged a fashion sitting, shoot a lot, is Huene's advice. This multiple shooting builds toward a certain peak which will give you your finest picture. Once you know you have it, quit immediately.

With the finest of equipment, carefully lighted and planned "stages," and the action rehearsed carefully and perfected by professional models, the professional photographer must count on shooting quite a number of negatives to get his picture. It is not until long after the picture has passed its chance of being reshot—if it ever could be—that the discovery comes that maybe an extra negative and a picture isn't as expensive as one negative and no picture. Fewer subjects, selected subject, more negatives, and fewer final prints add up to more good pictures. Shooting a lot, however, does not mean shooting in a vacuum. "Always keep in mind the problems of the art director, of the client, of the public, of the editor, layout mán, and engraver. If you do that, your picture will not only be a success in the studio, but on a newsstand as well," Huene says. (*Continued on page* 139)

Practice of the whirling action by the model is important; twirl will introduce drama of motion into the fashion picture.

Shooting the setup in color, Patterson takes a series of exposures, changes his angles to insure getting desired effect.

Fashion at its best, this remarkable color illustration is a result of Nolan Patterson's planning, ingenuity, and new ideas. Here he deftly combined drama, motion and gaiety in his unusual style shot.

arkable
Nolan
nd new
drama,
yle shot.

There's more to most pictures than meets the eye. Here is an amusing story of the complications behind a successful feline color portrait . . .

the cat and the crystal ball

By LAURA BEAUJON
Magazine Photographer, New York

IT'S REALLY all the cat's fault. Mory, which is short for Moriarty Q. Pattison, is a white Angora, with the soul of a frustrated ham actor and fur you'd love to lie on. Aside from that he has the persistence of a demon, as far as photographs are concerned. He belongs to my girl friend's father and it was when I went out to take pictures of her that the whole problem started. My basically simple sitting for my friend Diantha's portrait turned into a lesson in prop hunting, human relations, cat relations, color balance, and make-shift lighting.

My real interest in photography is candid reportage. I like to show what I see, as I see it, without cloaking the worst parts with texture screens or sepia-toning, so the matter of the cat and a crystal ball presented a challenge. Most of the time I find myself wandering around with a 35-mm camera slung somewhere about me, (*Continued on page* 142)

Arranging the setup was easier than finding props. Here the author poses Mory, an Angora, on a length of woven grass from Siam.

A PICTORIAL FEATURE

Work and Play

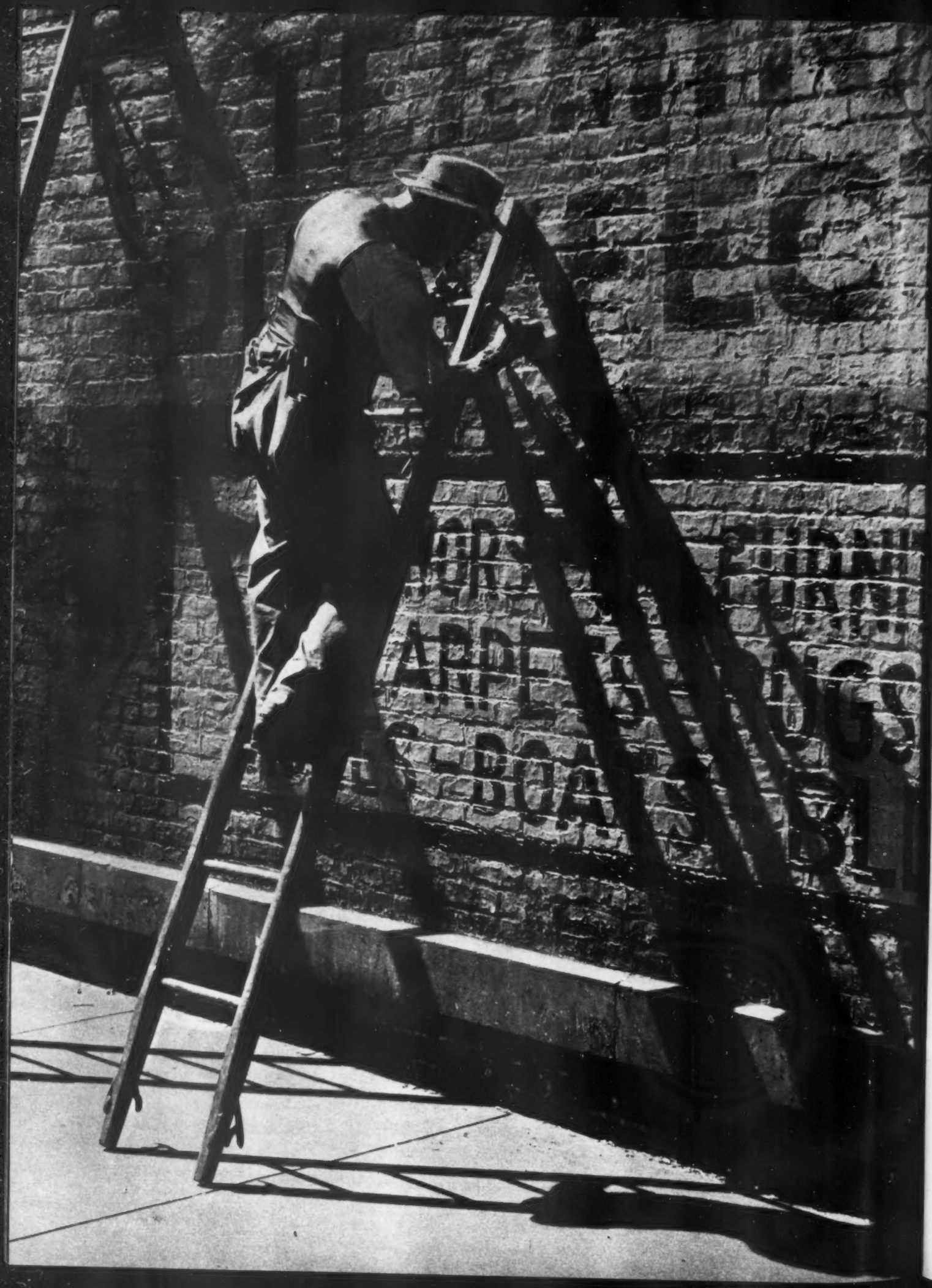
One man's job often is another's pastime. In both the vocational and leisure-time aspects of an activity, capable cameramen find top-notch picture possibilities, as shown in this portfolio. For example—using birds as the theme—Joseph Raber recorded the scene of a girl making friends with a swan, while John Dominis produced the interesting study of a museum curator preparing an exhibit of long-legged tropical fowl.

FISHING is near and dear to every boy's heart. The proud young angler in Merle S. Morris' fine photograph discovers that exhibiting a pan fish to a couple of admiring pals is as rewarding as was the thrill of landing it.

THE CATCH IN and his boat converted into a market, this fisherman starts the second half of his daily toil—selling his wares. In this story-telling picture, Irving Berman caught the commercial aspect of an activity most people pursue as a hobby.

WORK AND PLAY for many who enjoy their vocations often become synonymous. This is particularly true of attractive Jinx Clark, whose playful antics at the seashore simulate the exciting skating routines with which she thrills her audiences at ice shows. Andre de Dienes of New York, who took the accompanying pair of pictures, has portrayed this accomplished skater amusing herself and entertaining others.

PRACTICE TIME for the musicians in Irving Haberman's low-angle photograph meant a job to be done in preparation for a radio concert they would enjoy performing. But for the young pianist in Benn Mitchell's humorous shot, an hour spent at the keyboard was sixty minutes he would rather have used perfecting his football passes.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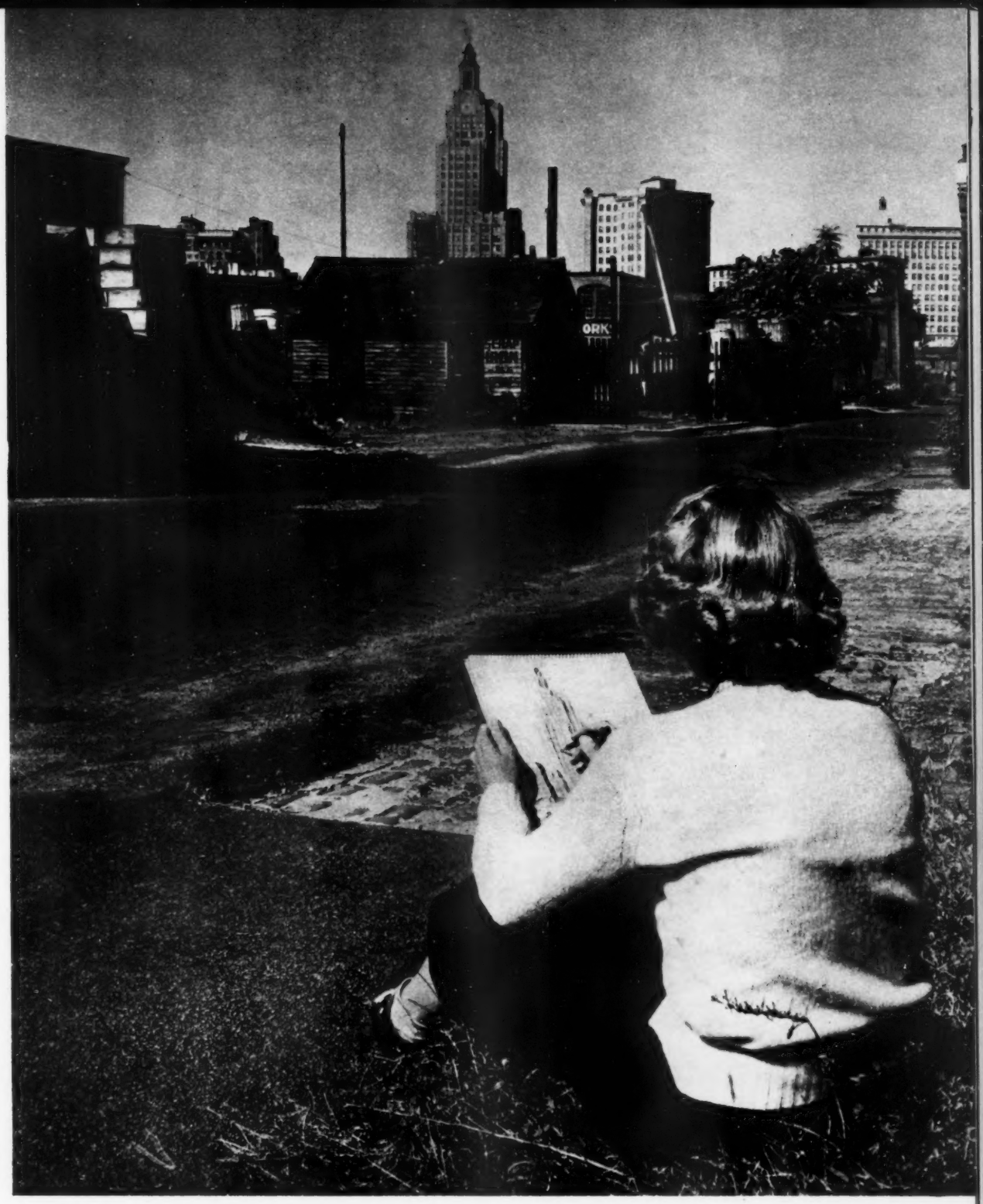


ARTISTS make top-notch subjects for the cameras of alert photographers. With his ever-watchful camera eye, E. Milton Silvia spotted and snapped the unposed shot of a girl spending a Sunday morning sketching a skyscraper. Another candidly recorded scene is the sparkling, side-lighted study of a sign painter meticulously plying his trade. Max B. Tharpe took the picture while strolling with his camera along a Chicago side street.

HORSEBACK RIDING has long been a popular vacation and leisure-hour activity, as illustrated in the photograph, above, made by Herman V. Wall of Los Angeles. Yet even in this day of mechanized transportation, many people still earn livelihoods by their horsemanship. In the breath-taking, low-angle shot, right, Tom Blair of Chicago has caught a group of daring jockeys fighting for lead positions early in a big race.

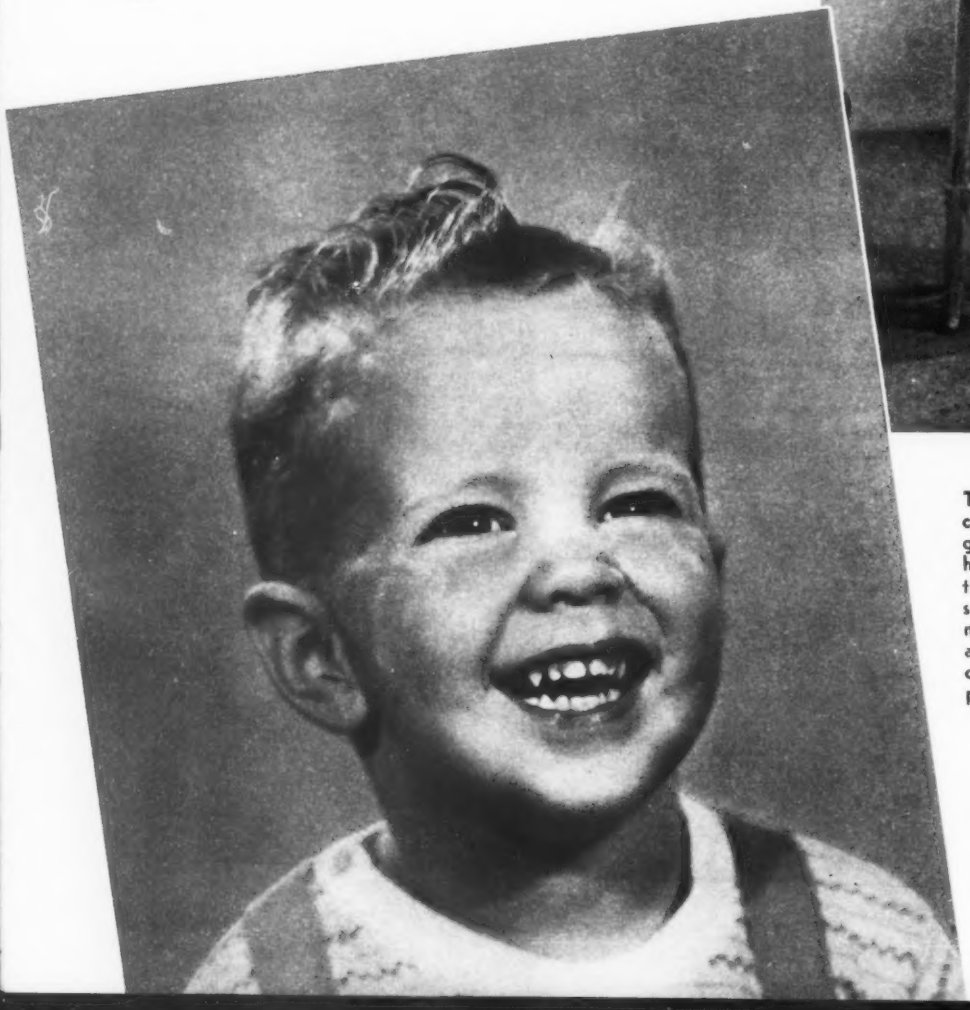
Picture Time is PLAY TIME

By ADELAIDE B. VAWTER

This photographer gets superb child shots by making it all a big game. You can, too

SO, you would like to photograph children but after several trying experiences you gave up in disgust? You think kids are impossible little devils and that their parents expect miracles?

Well, relax—all you need is a new approach and an understanding of child psychology. Now, don't get frightened away by that word "psychology"—I promise not to use any words of more than two syllables. There is no Ph.D. after my name, but the kiddies and I have a wonderful time together, and what works for me should work for you. A normal liking of children is important, and if you do not get along with them, well, obviously, child photography is not for you. And, don't think you can fool kids just because you want



The author uses all the tricks in the child psychology books plus a few of her own to get good pictures of pint-sized personalities in her home studio. She first makes friends with the tots, then gets them used to their strange surroundings. Next she plays games, recites nursery rhymes, makes toy animals misbehave, and goes through antics that cause the faces of her small-fry subjects to light up with expressions like that in the photograph at left.

→

Childish intentness is captured with the aid of a plastic ball. The prop also helps keep the child's hands quiet.

to earn an honest dollar. Small fry are wise little creatures and quickly sense whether an adult is sincere or not.

Patience is the most important trait for you to develop. Children cannot be rushed; it is your job to guide, not force, the situation. You can force a child to sit on a stool but you cannot force a spontaneous laugh (in fact, I'm not sure you can force a child to sit on a stool—I tried it once and it was like holding a greased pig!) Rather than imposing your will on your little subject, your aim should be to secure his co-operation so that the sitting develops into a joint effort with you as leader.

The wrong approach in the first five minutes can ruin the whole session before it starts. When a mother and child enter the room, greet the mother, and then say in a friendly, casual tone to the child, "Hello, Johnny, I'm glad you could come today." Nine times out of ten Johnny won't answer you, but that's OK; just smile as if he had. Don't rumple his hair, or focus the whole of your sparkling personality upon him yet. Talk to the mother for a few minutes, including the child in the conversation without expecting him to reply. Give him a chance to get used to you and the strange surroundings.

I generally talk about my three children—which

Kathy was treated to her first view of a Hallowe'en mask—on the photographer—and came up with the concerned expression. The author classes patience as the prime virtue when working with children. She puts all emphasis on playing, not on picture taking.

This little girl's delight came as she watched the photographer balance a tottering tower of blocks. The expression was caught at its peak.

Martha turned her head to see if a giraffe really were coming down the stairs, as the photographer had suggested. Such devices bring results, says the author.

establishes me in his mind as a mother—and he loves his mama. If you have no children, you can talk about the little child you photographed last week who was just his age. All children are interested in other children, and such a conversation takes the spotlight away from him. I have my walls covered with two kinds of pictures: portraits of children I have taken and art work of my offspring. The latter are always interesting to children because it is something they understand at their level.

Now give the child a choice of two things. Say, "Johnny, would you like Mother to help you up on the stool, or are you big enough to climb up yourself?" You have given him a choice but they are both things you want him to do. Generally the child wants to show you how smart he is and will climb up by himself, but sometimes he will draw back and do nothing. Accept the behaviour as normal and show him the toy box and put a stuffed animal on the stool. "Big Bear likes to pose for me. Let's see how he looks under the lights. Oh, he likes them, they're nice and warm like the sun. I think I'll see how he likes my Jack-in-the-Box. Whoops, did you see him pop out, Big Bear?"

By this time the tot's natural curiosity is aroused, nothing horrible happened to Big Bear, and he is willing to sit on the stool so he can have fun too. Suggest to the mother that there is a comfortable chair in the other room where she can wait—at the same time reassuring the child that Mother is not going away. "Mother will be able to hear us but she won't know what we are laughing at until you tell her about it when we are finished." Immediately give him a decision to make to take his mind off Mother's departure. "Shall we look at this book first, or do you want to see this doggie do some tricks?"

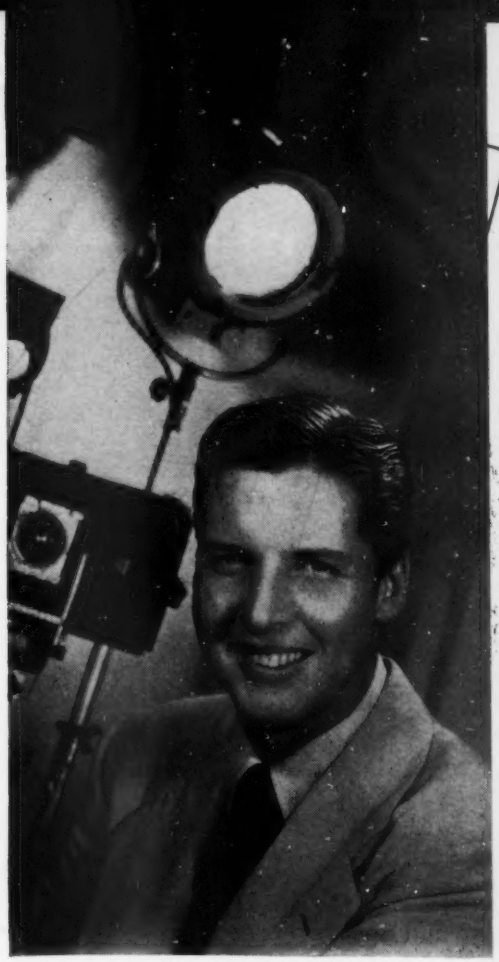
You will notice that all the emphasis is upon playing, not upon the picture-taking. A portrait is important to you and the parents but of (*Continued on Page* 144)

David and Trudy were delighted with the antics of a disobedient dog, Pluto—and their pleasure was recorded on film without their realizing that this picture was being taken.

Hurt Feelings, by Richard E. Patterson of Levittown, New York, came after a long shooting session when his diaper-clad 1½-year-old daughter assumed this heart-tugging attitude of sensitive indignance. Patterson took advantage of color film to record natural tones of the baby's skin.

Daydreams

Photographer Carlyle Blackwell, Jr. uses the multiple exposure technique in a superb color shot to show not only what his juvenile model is doing . . . but also what he is thinking



STORY-TELLING PICTURES probably get the nod of approval—from experts and laymen—faster and more often than any other kind. Photographer Carlyle Blackwell, Jr., of North Hollywood, Calif., made ingenious use of the multiple exposure technique to achieve a color photograph that immediately tells the piquant story of a boy who is typical of the millions attending school these days, and whose minds occasionally become school-dazed to the extent that they think the old fashioned Three R's have been liberalized to stand for Rompin', Ramblin', and Refreshment.

Blackwell's montage method consisted of exposing each of the four shots separately. The background for all of the setups was a flat, non-light-reflecting black. A black paper mask was set up in front of the lens during each of the "dream" shots—to give the vignette effect to the football player, the junior cowboy, and the ice-cream-cone connoisseur. As Blackwell framed each set-up on the groundglass, he outlined the subject with grease pencil—as a guide to placement and composition.

The model is Gary, the photographer's seven-year-old son, whose pictures have appeared on the cover of *Parade* and several other national magazines. In this particular case, Gary had to be an exceptionally patient lad as well as a good model—because it took his dad about six hours to complete the set of four exposures.

The color photo, a winner in POPULAR PHOTOGRAPHY's 1948 Picture Contest, was made in Blackwell's studio. He used an 8x10 Ansco View camera with a 5x7 back, a 14-inch Kodak Ektar f/6.3 lens, Type B Kodachrome, and a 2A filter. He used four No. 22 clear flashbulbs on each of the exposures—stopping down to f/18 for the key shot and to f/22 for each of the three succeeding ones. (The larger diaphragm opening for the key shot was necessary to compensate for extra bellows extension.)

Thus, on a single sheet of color film, Blackwell had accomplished his double purpose—to make a story-telling photograph depicting his son apparently busy at his studies . . . and also bringing to the viewer what was going on in the boy's mind.

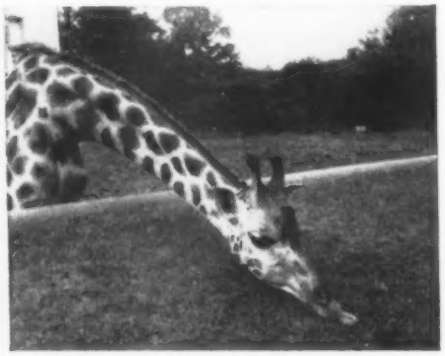
When Blackwell first ventured into photography, he stuck closely to black-and-white (readers may remember Blackwell's winning pictures in earlier POPULAR PHOTOGRAPHY contests) but recently he has been using color film almost exclusively.—

PICTURES FROM READERS

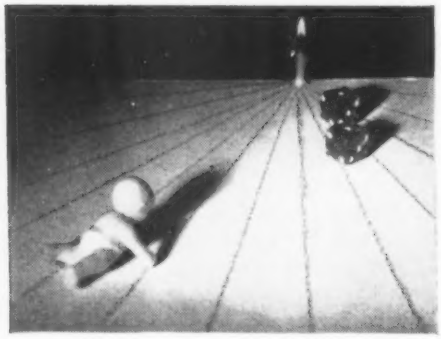
All photographs submitted for this department should have the name and address of the sender printed on the back of each picture. We will return them if sufficient postage is enclosed.

Autograph, Please, awarded 1st Star this month, is by Joseph Calden of Roslindale, Mass. He snapped this fine human-interest photograph while a group of children took turns signing their names on the leg cast worn by his son, Jimmy. The camera used was a 4x5 Speed Graphic equipped with a 127-mm Ektar lens. Exposure on Kodak Super-XX film was 1/200 sec at f/16.

Early Bird was captured by K. Dech of Middletown, Pa. To record the feeding of his tame feathered friend, the cameraman used a 4x5 Graflex and a fast pan film.



Mr. Giraffe, by M. Ripsky, Naperville, Ill., was taken at a Chicago zoo with a Model D Ciro-flex on a fast panchromatic film. Exposure was 1/50 second at f/16.



Gamble of Life, an interesting table-top by Selden Pinero of Woodside, N. Y., was made with a Ciro-flex and Kodak Plus-X film. Exposure was 1/10 sec at f/22.

2nd Star award this month goes to John Moulthrop of Coral Gables, Fla., for his fine silhouette shot of a power shovel. He snapped this picture with a Rolleiflex while driving on a Sunday afternoon south of Miami. A red filter was used to darken the sky and emphasize the cloud formation. Exposure, on Ansco Supreme film, was 1/100 sec at f/5.6.

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Feininger As I Know Him

(*Continued from page 57*)

all comes down to this: "I'm just interested in the beauty of design and the complexity of things."

A thing of complexity other than his pictorial subject matter which Feininger mastered with quickness and ease was the color camera. In this medium too his background in art, built up of his study of the related subject architecture, his informal pursuit of art studies since and his close association with artists and their

An example of the carefully planned and executed pictures for which Feininger is famous is this brief time exposure of a helicopter take-off. Flash caught the plane on the ground, and the shutter was kept open to catch the pattern formed by its moving lights as it rose into the air.

work, serves him particularly well. He shares my view that for the color photographer nothing is more valuable than a study of the painter's art.

"Through such knowledge," I said, "the camera is able most effectively to press the scientific color film medium to its limits and beyond. It is there—the 'beyond'—where the color photographer begins to compete with the imaginative painter."

"Naturally," Feininger added, "a thorough self-training in the mechanical techniques should closely approach, if not actually become, second nature to the photographer if the phenomenon of pushing the medium is to produce unusual results."

I was afraid our discussion was getting a little esoteric.

"At least we're learning," I said, "that a good color photograph is not a colored black-and-white."

"Yes, and we no longer drag in props—a red umbrella or green bathing suit—to make a scene chromatic. That's some progress."

In 1939 Feininger brought his family to New York where his father also lives now. In 1943 he joined *Life*'s photographic staff on which he has been "double trucking" ever since.—

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NOTES ON THE PICTURE SECTION

PAGE 74

Tranquility is the appropriate title which Joseph Raber of Zug, Switzerland, gave his picture of a girl and a graceful swan. The photograph—a prize winner in the 1948 POPULAR PHOTOGRAPHY Picture Contest—was taken early one morning along Lake Zug with a Model II Leica camera and a light-yellow filter on Kodak Plus-X film. Exposure was 1/100 second at *f*/6.3.

PAGE 75

John Dominis made the interesting photograph of a bird curator busily practicing his vocation in New York City's Museum of Natural History. He used a 2¼x2¼ Rolleiflex, a 75-mm Zeiss Tessar *f*/3.5 lens, and three No. 22 flashbulbs. Exposure, on Kodak Super-XX film, was 1/50 second at *f*/16. George Adams is the curator.

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The One that Didn't Get Away, the shot of a youngster showing a fish he caught to two of his companions, is the work of Merle S. Morris of Minneapolis. The picture, a 1948 prize winner, was taken one day when the photographer was strolling along the shores of Lake Calhoun in Minnesota. Seeing three young anglers fishing, he stopped to watch them. Several times they hooked fish but couldn't bring them in. Each time this happened their faces had a downcast look—in striking contrast to the exhilarant expression of the first of the trio to land a fish. Morris used a 4x5 Speed Graphic, a 135-mm Zeiss Tessar lens, and a medium-yellow filter. Exposure, on Kodak Super Panchro-Press Type B film, was 1/200 second at *f*/11.

PAGE 77

Irving Berman of Brooklyn made his picture of a fisherman marketing his catch along the waterfront at Sheepshead Bay, N. Y. He used a 4x5 Speed Graphic, a 5¼-in. Zeiss Tessar *f*/4.5 lens, a yellow filter, and Kodak Super Panchro-Press Type B film. Exposure was 1/100 second at *f*/16. Berman writes this of his shot, a 1948 prize winner, "I thought the earnest expression on this fisherman's face was characteristic of the men who go out to sea every day and must then sell their wares before they spoil."

PAGES 78-79

Andre de Dienes is the author of the pair of pictures which show agile Jinx Clark leaping through the air at Jones Beach, N. Y., and during one of her skating performances at an ice show in New York City. The beach shot was made with a 2¼x2¼ Rolleiflex, a 75-mm Zeiss Tessar *f*/3.5 lens, and a medium-yellow filter. Exposure was 1/500 second at *f*/8. For the skating photograph, de Dienes used a 4x5 Crown Graphic, a 127-mm Kodak Ektar *f*/4.7 lens, and two No. 2 flashbulbs. Exposure was 1/400 second at *f*/11 on pan film.

PAGE 80

To produce his low angle, side-lighted photograph of four musicians participating in an orchestra rehearsal, Irving Haberman of Mt. Vernon, N. Y., used a 4x5 Speed Graphic and a fast panchromatic film. Illumination was provided by one flashbulb on an extension held to the left of the camera. Exposure was 1/200 second at *f*/16. Haberman made this excellent men-at-work study—a prize winning entry in the 1948 contest—while shooting a picture series for the Columbia Broadcasting System.

PAGE 81

Benn Mitchell of New York City made his picture of a none-too-enthusiastic pianist with a 2¼x2¼ Rolleicord and a 75-mm Zeiss Triotar *f*/3.5 lens. Lighting for this indoor shot was provided by one spotlight and one flood. Exposure, on Kodak Super-XX film, was 1/10 second at *f*/11. The model who posed for this shot, which was made eight years ago, is Morty Schwartz. Incidentally, a recent letter from Mitchell mentioned that today Morty is a fine musician who has his own band and composes music.

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Sign Painter, by Max B. Tharpe of Statesville, S. C., was made while the photographer was studying at the Institute of Design in Chicago. The camera used was a 2¼x2¼ Model C Ikonta. Exposure, on Kodak Plus-X film, was 1/100 second at *f*/8. Tharpe writes that the painter in his shot—a 1948 contest winner—didn't know he was being photographed.

PAGE 83

While conducting a camera field trip, E. Milton Silvia of New Bedford, Mass., snapped the picture of a girl making an architectural sketch of a skyscraper. He used a 4x5 Speed Graphic and a 135-mm Optar *f*/4.7 lens on Kodak Super Panchro-Press Type B film. Exposure for this 1948 prize-winning entry was 1/25 second at *f*/22.

PAGE 84

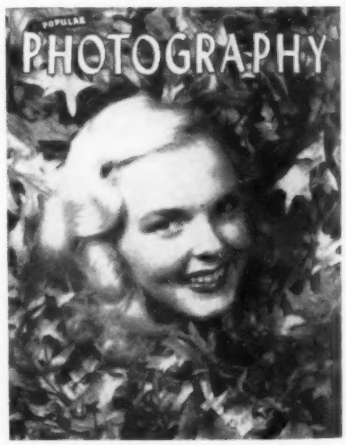
Herman V. Wall, Los Angeles, made the picture of three equestriennes enjoying an early-morning horseback ride near Redlands, Calif. The camera used was a 4x5 Graflex; the lens, an 8¾-in Voigtlander equipped with a light-yellow filter. Exposure, on duPont Superior film, was 1/90 second at *f*/22. Wall took this picture for the University of Redlands in California.

PAGE 85

Hugging the Rail, by Tom Blair of Chicago, was taken in 1947 at Arlington Park race track, Arlington Heights, Ill. The camera used was a 5x7 Graflex equipped with a 28-in. lens. Exposure, on Kodak Super Panchro-Press Type B film, was 1/1000 second at *f*/11. Before the start of the race, the photographer set his camera on the ground in the middle of the track along the clubhouse turn. He snapped the picture when the two leading horses reached this first turn of the race. The thrill of taking this exciting shot, however, didn't end with the click of the shutter. In fact, it was only the beginning of an adventure that might have resulted in serious injury to the cameraman.

Looking up from the groundglass hood after making the exposure, Blair noticed that some of the horses were not following along the inner rail, but were making an unusually wide turn. He hurriedly picked up his camera and started to run off the track. But before he took more than a few steps, the on-rushing steeds were almost upon him, and it seemed certain that at least one of them would run him down. Somehow they didn't, although the danger of his position is pointed up by the fact that two of the jockeys and their mounts passed between him and the outside rail.

THE NOVEMBER COVER

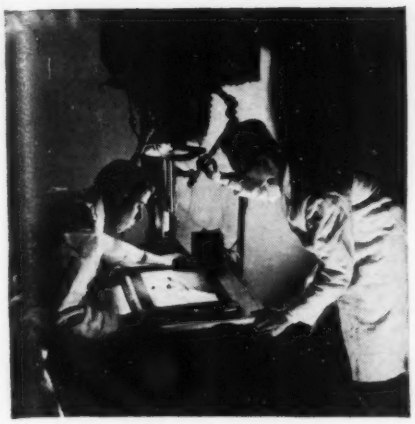


Sharing the honors for having produced the colorful photograph appearing on this month's cover are Eve and Edwin Bower Hesser of Canoga Park, Calif. The first thing the photographers did to construct the picture setting was to rest the model's head against an inclined pane of glass. Leaves were then arranged between this sheet of glass and another which was positioned several inches behind the first. The Hessers also placed leaves around the girl's head and over her body so only her face and hair would show.

The blue seen peeping through the frame of yellow and red leaves resulted when a white-flame arc-light with a color temperature of 6000 K was projected through a blue gelatin filter and onto the second piece of glass.

The Hessers' photographic equipment consisted of a 4x5 Speed Graphic, an 8-in. Ektar lens, and a specially-made light-yellow filter. In addition to the arc-light, a No. 6 and two No. 22 flashbulbs were used. Exposure, on Kodachrome Professional Type B film, was open flash at *f*/16.

Eloise Salem, a popular model for magazine covers, posed for the picture. Incidentally, she made her debut as a cover girl with POPULAR PHOTOGRAPHY (December, 1946, issue).



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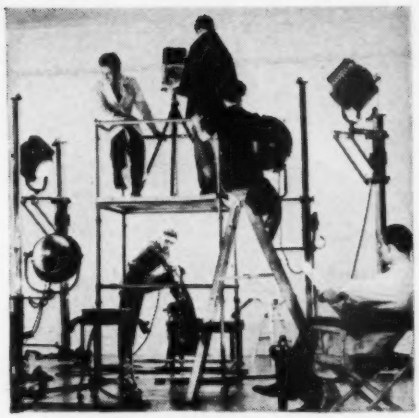

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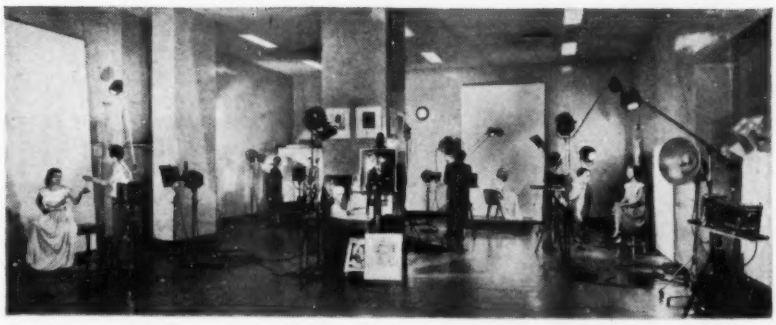

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Routine news shot by Garrett Cope, Jackson, Michigan, was made for his paper to illustrate a police safety-magic show, but Cope used a small part of it to win a picture competition.

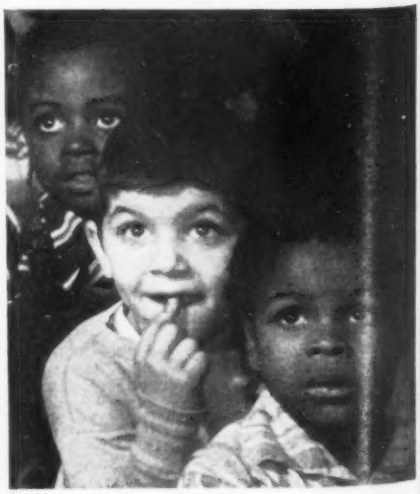
Can you find THE PICTURE?

An eagle-eyed press photographer spots a prize-winner hidden in a record shot

HERE'S a reminder for *all* photographers: be sure to examine every portion of your negatives for pictures within the pictures! Newspaper photographer Garrett H. Cope of the *Jackson* (Mich.) *Citizen Patriot* went on a routine assignment to cover a police magic show held as part of a safety program.

He posed the performing officer to frame the children's faces and used multiple flash for lighting. After developing the negative and making an 8x10 print for the paper, Cope examined the picture and found something that hit his fancy.

The negative went back into the enlarger and another picture was made of just a small portion of the 4x5 negative. In this ordinary news photograph he had discovered an appealing shot of three youngsters—the subject for his fine picture, "Eyes," which won top honors in the recent Michigan Associated Press newsphoto contest.—



Eyes, title of Cope's picture, took top award in Michigan AP picture contest.

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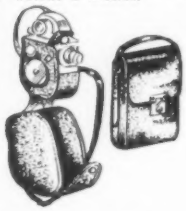

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The Dominant Line

(*Continued from page* 41)

part of the picture, you then have the basis of successful composition. The eye must get into the picture and on to a stopping point.

If the eye movement is blocked in any way by conflicting and distracting elements, the picture will lose its force and drawing power. The most successful pictures are attractive to look at, and invite repeated admiration because of the apparent ease with which they capture and hold the attention of the observer.

The lead-in or dominant line is most successful in its purpose if it is subtly hidden in the composition. It must not scream for attention like the lines of a road map, but rather lead the eye gently and smoothly into the picture. Most often, it is a line bordering some mass, or it may be one dividing other masses within the picture area. You will find also that a curved or winding line has more obvious beauty than a straight line. The S-curve, or Hogarth's "line of beauty," is a well-known compositional forum illustrating this idea. What is most important is that a curved line is more adaptable in building the framework of a picture into a pleasing composition. However, it is also important that it be a predominating line and one which leads attention to the center of interest in the arrangement. Making use of the dominant line is an instinctive process of selection and elimination. Consciously include everything in the field of view which will emphasize the lead-in line, and suppress or eliminate everything not connected with it.

In this selective process you will find that the whole character and mood of your picture will take shape in direct relation to how you make use of the dominant line. It can suggest many things: action and motion if it is a diagonal line; strength and height when vertical; and a peaceful mood if horizontal. Perspective can be successfully conveyed by a dominant line, and the converging of two lines can carry a terrific force to some strong center of interest in the picture. A repetition of similar curves or lines taken as a group often creates a strong dominant line. Waves on the water, or the furrows of a field are suggestive subjects along this line. It is apparent that a dominant line is structurally and esthetically important to good pictures. Without it, a picture may beg for attention because it lacks an accessible means for the viewer to approach it. An audience just will not fight its way to see what a picture is all about. The answer is the dominant line, which will arouse the interest and imagination of the observer.

Composing a picture well stems from an inherent feeling within the photographer—that is, an inner sense for good taste in arrangement to tell a story or express an idea in the photographic medium. The phase of the dominant line in composition can be used effectively as a guide to successful pictures. It is not a rule, nor is it a guarantee for excellent photographs but like all the principles of composition, it should be practiced and observed.

When a photographer can coax the eye of his audience into the picture space by means of a dominant line, and at the same time offer something worthwhile to observe at the end of the line, then, he has produced a well-executed composition. You may find that the dominant line can be the impetus required to carry your work to the top of the photographic hill. Watch for it in your setups.—

This snow-etched rail fence serves as the dominant line and leads one to the distant trees which is the stopping point that prevents the eye from escaping the picture area.

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Out of the FOG . . .

This fisherman and his nets gain more prominence in this early morning scene because background objects are shrouded with fog.

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By JAY A. SMITH
Illustrations by A. R. Casaco and H. G. Rosback

Children playing in the woods are outlined against the distant fog which has given the scene a quiet, yet intriguing atmosphere.

SO YOU plan to take a little trip? Maybe it's just a photographic jaunt around the local environs, or perhaps it's to be a longer trip to some place you've heard is mighty photogenic. Comes the great day, and *what* weather! It's foggy. Chances are the fog will burn off after a few hours. But maybe it won't. Console yourself; fog won't ruin your pictures (I mean atmospheric fog, not photographic or chemical fog!), indeed, foggy weather can add many new and different opportunities for unusual film scenes. So don't be discouraged—take a deep breath, and venture forth to get some fog pictures.

Fog does strange things, even photographically speaking. It isolates you and your camera, so there is just yourself and your equipment, alone, enclosed in a white, moist mist. You can use this eerie quality because you have no backgrounds to bother with, no distractions; instead of sharp detail you have masses of light and dark tones to play with. For instance, the picture of the fisherman and his nets, or the children playing in the woods—all suggest a snugness which can be interesting. Your heavy dark masses become idealized, so that the mass suggests a boat, or the dark body says, "Rocks, beware."

It's sometimes odd how fog will distort heights. People looking over a cliff (a cliff with no horizon, no background, nothing beyond the cliff), sometimes will create an illusion of infinite height, whereas the cliff may only overlook some insignificant gully. Try it; no telling what fascinating illusions may result.

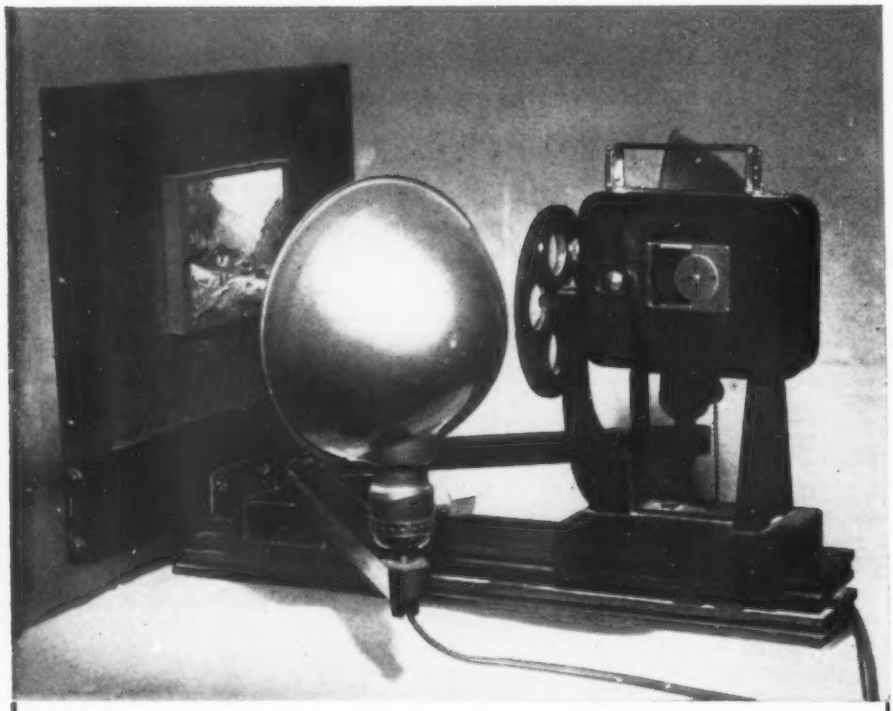
Odd things happen to depth perception in fog. Picture, if you will, three boats at different distances from you. Depth in fog is suggested, not (*Continued on page* 125)

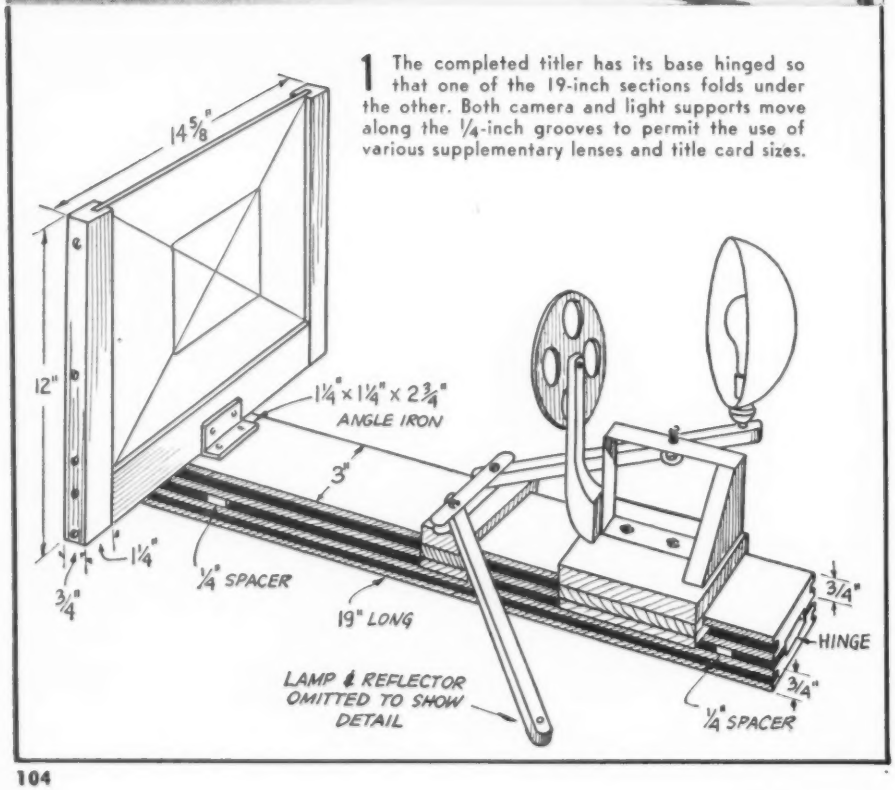
The autumn fog rolls in to settle down on lakes and spread over the land to provide unusual shots like this tranquil forest scene.

A MOVIE TITLER you can build

Here's a compact, versatile, and easily-made unit that will help you add new interest to your films

By KENNETH C. HOYT





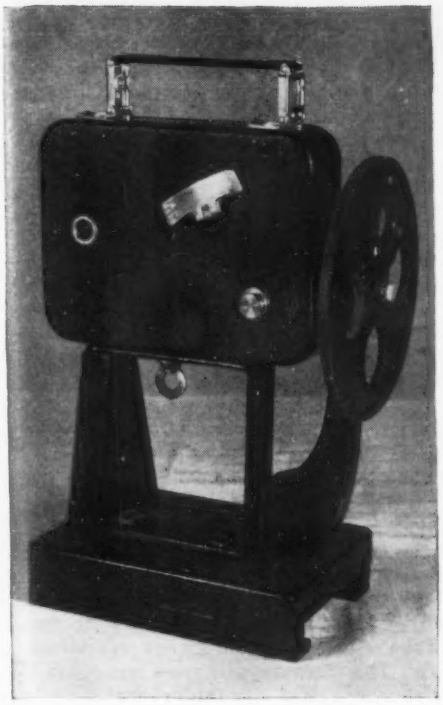
1 The completed titler has its base hinged so that one of the 19-inch sections folds under the other. Both camera and light supports move along the ¼-inch grooves to permit the use of various supplementary lenses and title card sizes.

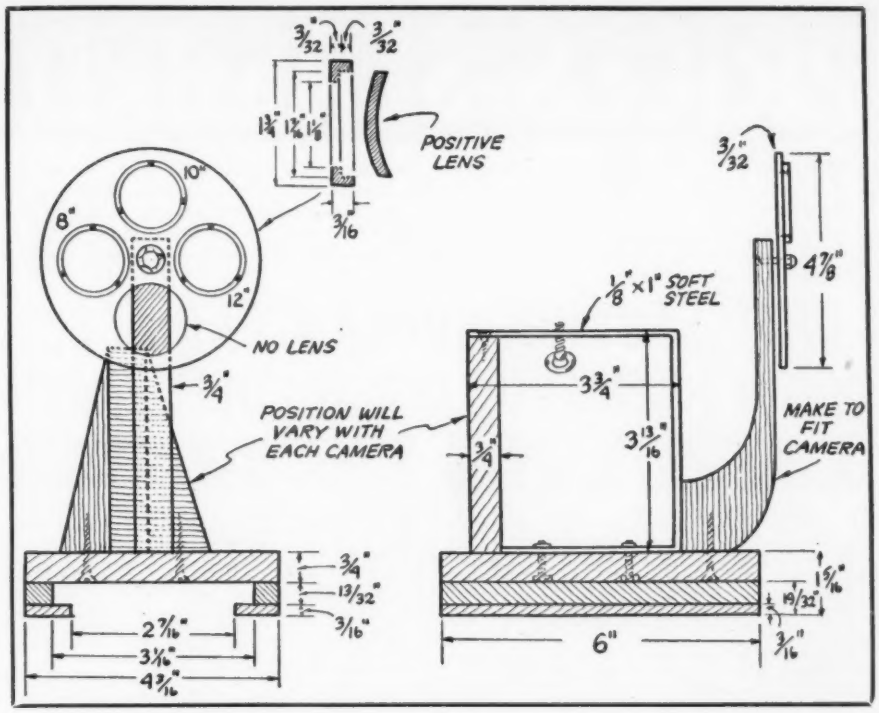
IT WASN'T long after I started to make home movies that I became convinced that titles made them pay off in audience appreciation. Of course I wanted to make my own, and this called for the necessary equipment. Although there are many excellent titlers on the market, I decided to build my own and incorporate a number of features in one versatile unit. The job was relatively easy, required only a few ordinary tools, and the materials cost but a few dollars.

If you don't own a titler and want to build one like mine, a few hours work will reward you with an accessory that is fun to use and does a real job. It has a base that unfolds to a length of 38 inches, a turret containing three supplementary lenses, two adjustable lights, and attachments that permit you to make scroll and flip-over titles as well as the ordinary kind using cards ranging in size from as small as 3x4 inches up to 9x12 inches. The unit can be used for either an 8 or 16 mm camera of any design. You can follow the dimensions given or make any variations that might suit your particular needs better.

Base of Titler

The first step is to make the bed or base of the titler as shown in illustration No. 1. Parts required are two pieces of hard wood, each 19 inches long, 3 inches wide, and about ¾ inch thick; two small spacer strips, each 3 inches long, about an inch wide, and ¼ inch thick; and a 2-inch butt hinge and screws. The two hardwood pieces are grooved along each side, the grooves being 5/16 inch deep, ¼ inch wide, and centered. Making these grooves, which accommodate the runners of the camera and light supports, offers the only difficulty you are likely to encounter. If you haven't the proper tool for the job, have the grooves cut where you buy the lumber or at your local woodworking shop. After the base strips are grooved and sanded, place them end to end and join the pieces with the butt hinge. Then glue or nail the two short spacer strips to one of the hardwood pieces, placing them about two or three inches from each end. On folding the titler base you will discover that these spacers compensate for the thickness of the hinge leaves between the two sections. The base is now completed, so





2 The camera support with the lens turret is one of the main features of this titler. The turret arm must be custom made according to the camera used, and the lens-retaining rings can be fashioned from cardboard if desired. Size of the turret depends upon lens sizes.

put it aside until the other parts, two supports and title-board frame, are made.

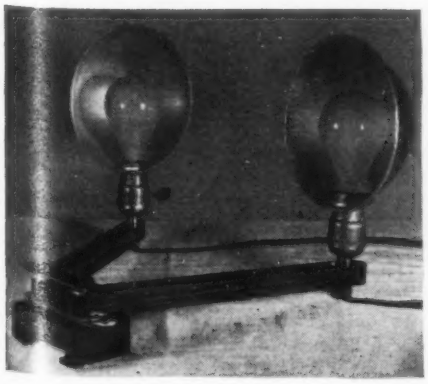
Camera and Light Supports

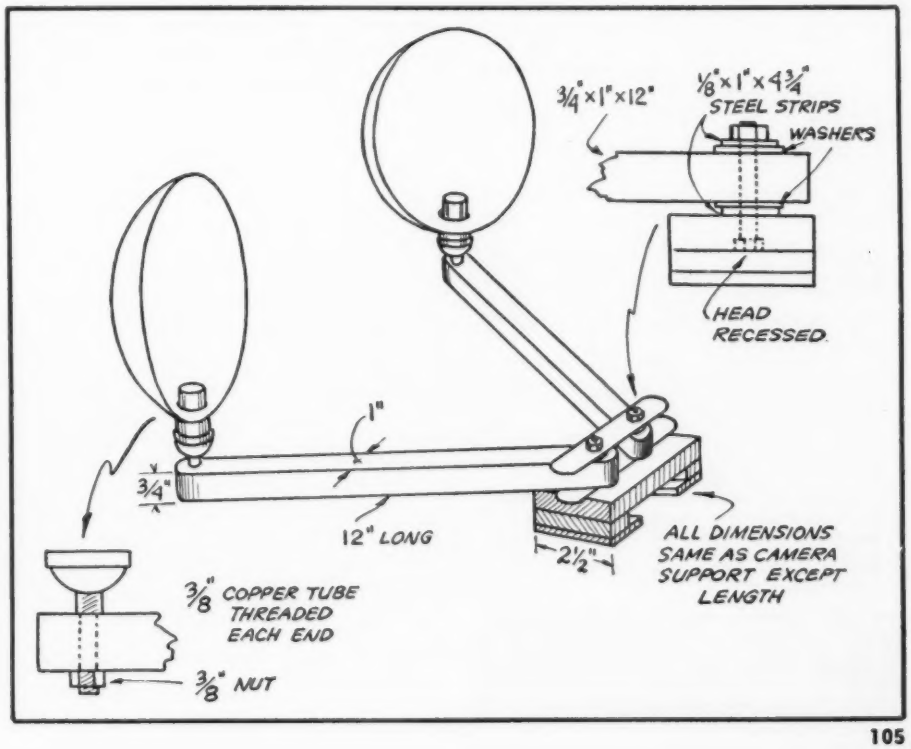
Next step is to construct the supports for the camera and lights. These are identical with the exception of length, so you can build a single unit and saw it in two sections after it is finished. This and other wood parts except the titler base and turret disk are made from ¾-inch pine. Since the camera support is 6 inches long and the light support 2½ inches long, make the single unit 8½ inches long. Parts required are one piece of wood 8½ inches long, 4 3/16 inches wide, and ¾ inch thick; two spacer strips 8½ inches long, ¾ inch wide, and 13/32 inch thick; two runner strips 8½ inches long, ⅞ inch wide, and 3/16 inch thick. Illustration No. 2 shows in cross-section how these pieces are assembled. They are held together with glue and wood screws or short nails. After assembly, slip the unit onto the titler base to make sure that the runners fit the grooves and the piece slides smoothly along the entire length of the base. Make any compensations necessary by sanding parts that stick, and if necessary apply a little wax to the runners—the kind used on doors and windows to keep them from sticking. Now saw the unit crosswise 2½ inches from one end, and the two supports are each of proper length.

Completing the Camera Support

Photographs and diagrams in illustra-

3 The light support base is made identical to the camera base except for the length. Diagram shows assembly of lighting unit. Steel strips can be replaced with masonite and brass nipples can be used instead of copper tubing.





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tions No. 1 and 2 show the details of my camera support and lens turret. You may want to make some variations in dimensions and materials to accommodate your own camera. The parts I used included a soft steel strip 10 inches long, 1 inch wide, and 1/8 inch thick; block of wood 3 11/16 inches long, 2 3/4 inches wide and 3/4 inch thick and later tapered so that it has a 2 3/4-inch base and 1-inch top; a second block of 3/4-inch wood large enough to fashion into a turret support; a piece of 3/16-inch plywood about 2 inches square, from which turret is cut; two 1 1/4-inch bolts; three 1 1/2-inch wood screws and one 1-inch wood screw; one short 1/4-20 bolt to fit tripod socket of camera, or regular tripod screw obtainable from most camera dealers.

The steel strip is bent in a vise so that it forms a 3-inch base, 3 13/16-inch upright, and 3 3/4-inch top, as illustrated. Two bolt holes are drilled in the base and one in the top where camera will be mounted. Note that the bracket is a little off center on the base. This is necessary because of the off-center tripod socket on my camera. The distance will vary according to the camera used, but the bracket must be placed so that the camera lens will be centered on the mount and therefore on the titling board. Fasten the steel strip to the camera support base with the two bolts, being sure to countersink the bolt heads in the bottom of the base so they will not protrude and touch the titler base. Next, add the tapered wood support as shown, fastening it onto the base with two 1 1/2-inch wood screws (with heads countersunk in bottom of support), and to steel strip, top, with a shorter screw.

To determine correct position for hole in top of bracket, place the camera on the top so that the front protrudes slightly over the steel upright of the bracket. Mark the spot where the tripod socket rests and drill a hole to take the 1/4-inch bolt or tripod screw.

Now you are ready to make the lens turret. Its diameter will be governed by the size of the auxiliary lenses used. Find the center of the 8-inch square piece of plywood by drawing diagonals from the opposite corners. The centers for the lens openings will lie on these same lines at an equal distance from the center of the turret. They must be placed far enough out so as to allow at least a 3/4-inch support between openings. After locating the centers for the lens openings, draw circles of the right diameter with a compass; cut them out with an extension bit or scroll saw. Then set the compass for a large circle to draw the outer edge of the turret, using the center point and drawing the circle so that it comes from 1/2 to 3/4 of an inch outside the lens openings. Cut out the circular turret disk with a scroll saw, then drill a small hole in the center to accept a short mounting bolt on which it will rotate.

My turret disk measures 4 7/8 inches in diameter and the four openings are 1 3/16 inches in diameter with their centers 1 3/8 inches from the center of the disk. Note that only *three* lenses are used. The fourth hole is left open in order to allow the camera lens to be used without an

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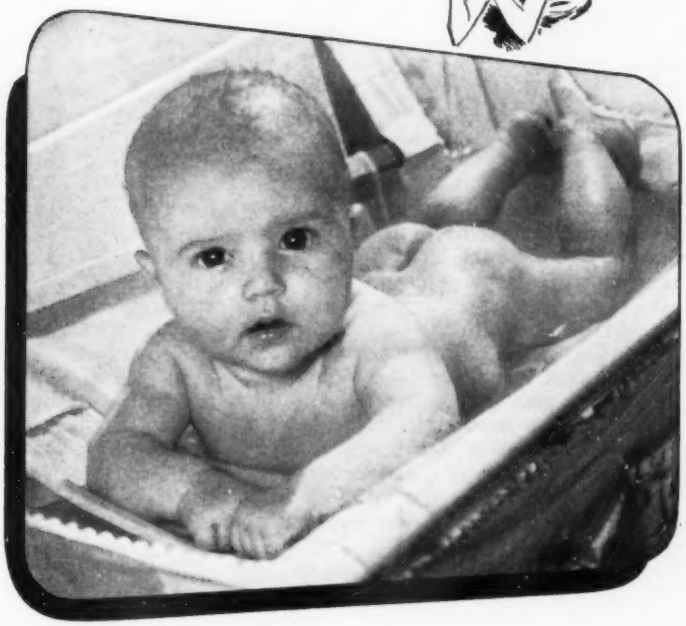

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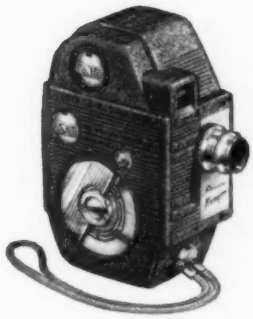

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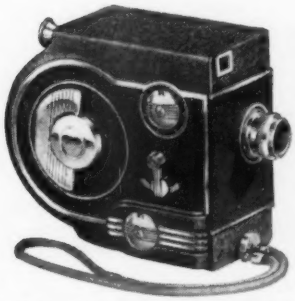

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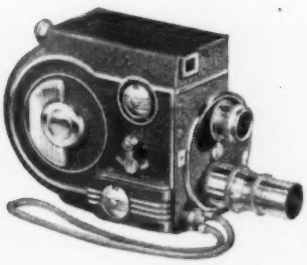

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auxiliary lens for larger titles. I made retaining rings from plywood which were screwed to the disk over the openings to hold the lenses in place. Illustration No. 2 shows a cross-section of a ring and its dimensions. Since making these rings was a rather tedious task, you may want to simplify this procedure by cutting flat rings out of cardboard or metal with openings slightly smaller than the diameter of the lenses and gluing or nailing them in place. The lenses can also be held in place in their openings with plastic wood or wood putty. The choice of lenses will be discussed later.

With the turret disk completed, fashion an upright to hold it in proper position in front of the camera so each of the lenses or the clear opening can be centered in front of the camera lens. You can follow the same general style of turret arm as shown in the diagrams. The turret is mounted to the top of the arm with a short bolt, allowing enough space between disk and arm so the former can be rotated with ease. The base of the arm or support is attached to the camera support base with a wood screw as illustrated. Again, be sure to countersink the screw head so it will not interfere with the movement of the camera support on the titler base.

Making the Light Support

In addition to the base for the light support, which you have already made, you will need two strips of wood 12 inches long, 1 inch wide, and ¾ inch thick, with ends rounded; two 2¼-inch bolts and four washers to fit, two pieces of soft steel 4¾ inches long, 1 inch wide, and ⅛ inch thick (you can substitute hardwood or masonite strips, making them about ¼-inch thick); two pieces of ⅜-inch copper tubing threaded on one end to fit standard light socket cap, and on the other a retaining nut (here you can substitute brass nipples, which are easier to get at your hardware or electrical supply store—I happened to have the copper tube); two light sockets; 15 feet of ordinary extension wire with plug on one end; two desk lamp reflectors or substitute.

Assembly of the lighting unit is simple. First drill ¼-inch holes in each end of the 12-inch arms. Then drill two ¼-inch holes in the sliding base and two steel (or substitute) strips exactly 2¼ inches apart. Insert the two bolts in the support from the under side, being sure to countersink the bolt heads. Over the protruding bolts place one of the steel strips, then over each bolt a washer, one of the light arms, another washer, and finally the second steel strip and retaining nuts, as shown in illustration No. 3. Take the caps off the sockets and screw into each, one end of the copper tube or brass nipple. Place these in the holes at the ends of the light arms and fasten in place with retaining nuts on the bottom. Now cut about 2½ feet of wire from the extension and splice it at a point 2½ feet from the end of the long piece, thus making an extension with two 2½-foot leads branching from the single wire at about 10 feet from the plug. Run one of these leads up through the bottom of each copper tube or nipple and socket cap, attach wires to socket contacts, and assemble the sockets. Now screw the reflectors onto the sockets as shown, and the light support is completed.

Title Board Holder

The title board holder is nothing more than a U-shaped frame with inside edges grooved to hold a piece of 9x12 masonite. Like the other parts, it is made of ¾-inch pine and dimensions are governed by the height of the masonite, the center of which must line up with the camera lens. The masonite should actually be 9¼x12½ so that when slipped into the grooved frame the exposed area is a full 9x12 inches. In addition to the board you will need a base strip 12⅛ inches long and wide enough to raise the board so its center lines up with the camera lens. The two side strips are each 9 inches long *plus* the width of the bottom strip. Thus, if the bottom strip is 3 inches wide, each side strip will be 9 plus 3, or 12 inches long. To determine width of bottom strip, measure height from base of titler to center of camera lens and subtract 4½ inches —half the exposed width of the title board. Dimensions for the frame of my board are as follows: bottom strip, 12⅛ inches long and 3 inches wide; side strips, 12 inches long and 1¼ inches wide. The three pieces are grooved along the inside edges, ⅜-inch deep and ¼-inch wide.

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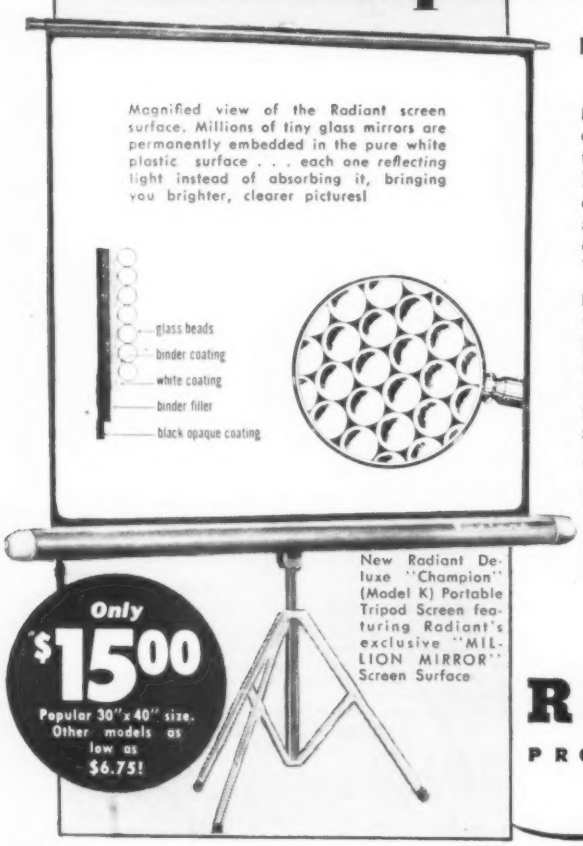

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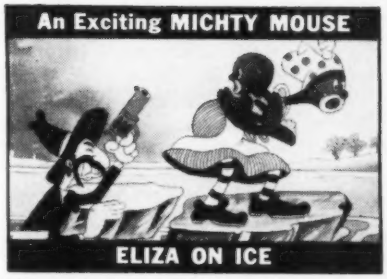

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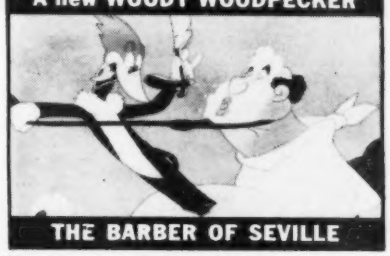

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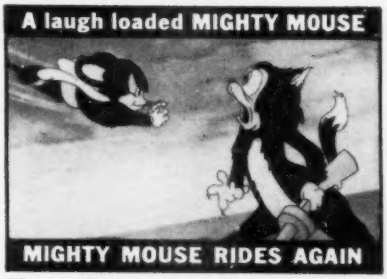

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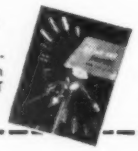

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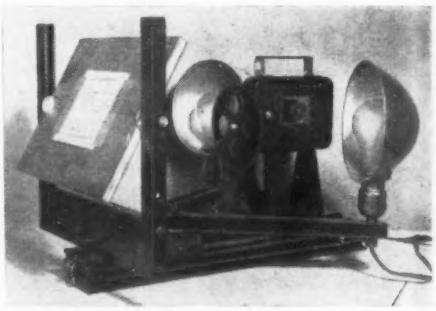
The arms are joined to the bottom strip with glue and wood screws. When the frame is completed, insert the masonite board. Draw diagonals on the board as shown in illustration No. 1. With the camera mounted on its support, rest the title-holder frame on the base in front of it. If the bottom strip is the right height the camera lens will fall where the lines on the board intersect. If the board is too high or two low, compensate by narrowing or widening the bottom strip —either planing it narrower or adding a thin strip as required with the aid of glue and small nails.

The side arms of the frame are drilled to hold accessories. Make three $\frac{11}{32}$-inch holes in each upright, 1, 4½, and 8¼ inches from the top, and from the outside



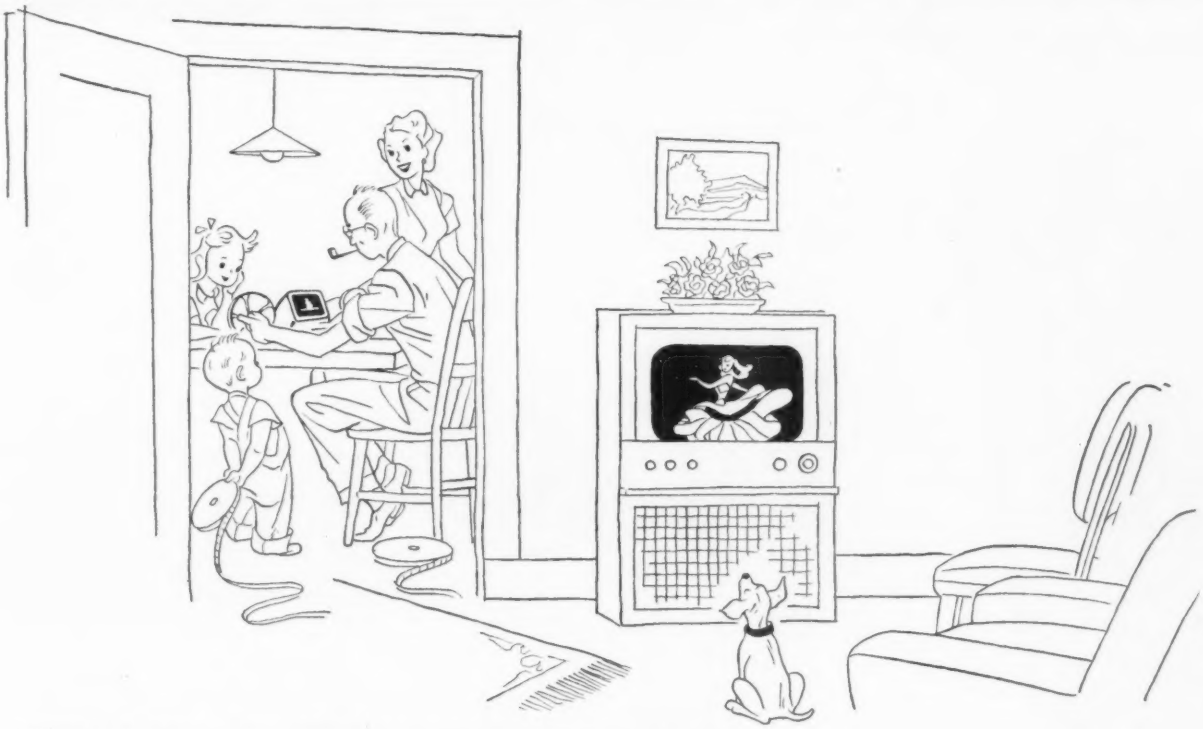
Flip-flop title board is attached to the center holes of the holder uprights and gives novel effect for title changes.

through to the grooved inner side. The completed frame is fastened to the titler base with an angle iron, as shown in illustration No. 1.

I fastened an old 4x5 film-pack holder to one side of the title board to serve as a holder for 4x5 titles. The other side is used for larger titles, which can be held in place with cellulose tape or spring clips. The masonite board can be replaced with a soft wood panel that will take thumbtacks, if desired. Titling accessories include a flip-over board and 1-inch dowels to permit the making of scroll or continuous titles. The flip-over board is made from a piece of $\frac{9}{16}$-inch plywood, 11⅞ inches long and 8½ inches wide. Drill a ¼-inch hole in the exact center of each of the 8½-inch sides. The board is held in the frame with ¼-inch bolts 2 inches long. These bolts fit loosely through the center holes of the frame and fit snugly in the holes in the flip-over board. It's a good idea to use washers between board and frame for smoother action. The top and bottom holes in the side arms of the titler frame accommodate ¼-inch bolts that serve as axle pins for two rollers made of 1-inch dowels 11⅞ inches long. Drill a ¼-inch hole in both ends of each dowel to receive the 2-inch axle bolt. A small crank shaped from heavy wire can be soldered to one of the top bolts to turn the scroll title that fits around the two dowels like a belt.

After all parts of the titler are completed, they can be stained if desired, or coated with shellac. Be sure that both the camera and light supports slide smoothly on the titler base, that the camera lens lines up with the center of the

it's editing night...*



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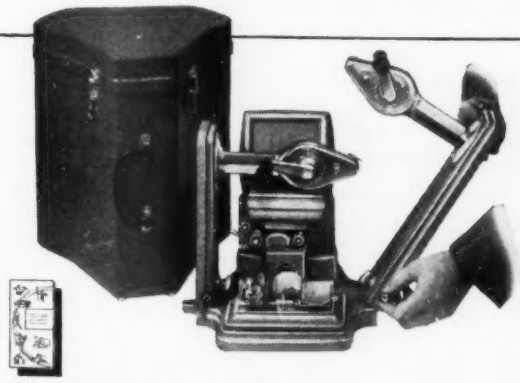

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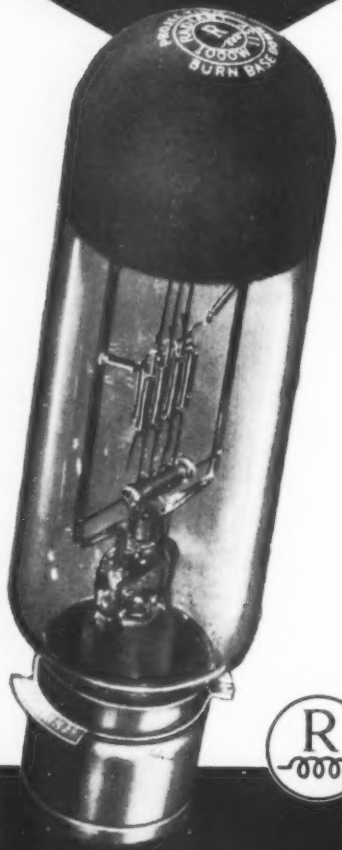

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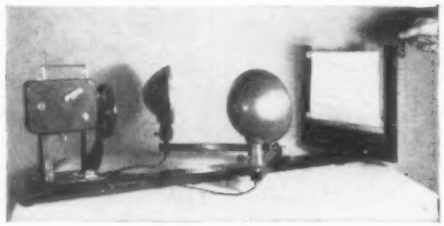
title board, and that the light sockets have been wired properly.

Supplementary Lenses

Finally, a word about the supplementary lenses for your turret. You can obtain lenses from your camera shop, a salvage lens outlet, or from your optometrist, since spectacle lenses can be used. The purpose of these lenses is to enable you to shoot titles of small size at close distances, so before you select them decide what title sizes you are most likely to use. Remember, too, that with the camera lens set at "infinity," the focal length of the supplementary lens determines the distance from lens to title. This applies whether you have an 8-mm camera with a normal 12½-mm lens or a 16-mm camera with 25-mm lens. Thus,



Scroll titles, where a continuous title moves from the bottom to the top of the screen, can be produced with this titler.

if you use a 20-inch supplementary, the distance from lens to title must be 20 inches (approximately, depending on space between camera lens and the supplementary). According to the following table you can see the areas covered at various lens-to-title distances—in the case of the 20-inch lens it is 8x6 inches. Working backwards, then, consider areas covered as title sizes, and find focal lengths of required supplementary lenses opposite.

Distance from Supplementary Lens	Picture of Field Area (Approx.)
8 inches	3⅛ x 2⅜ inches
10 inches	4 x 3 inches
12 inches	4⅝ x 3⅝ inches
16 inches	6⅜ x 4¾ inches
20 inches	8 x 6 inches
24 inches	9½ x 7⅛ inches
26 inches	10⅜ x 7¾ inches

In my turret I have lenses of 8, 10, and 12-inch focal lengths, and I can shoot titles at the end of the titler base without a supplementary lens. The focal lengths of spectacle lenses are usually indicated in both inches and *diopters*. If you find them marked in diopters only, you can convert the figures to inches easily. The diopter is simply the reciprocal of the focal length expressed in meters. Hence 1 diopter is one meter or approximately 40 inches. Two diopters is ½ meter or 20 inches, 4 diopters ¼ meter or 10 inches, etc. Simply divide 40 by the diopters marked on the lens to get the approximate focal length in inches.

After your lenses have been set in the turret, the next step is to check the focus. If your camera has reflex focusing or other device, the problem will be simple. If not, you may have to open the camera, remove the film gate, insert a small piece of frosted acetate, and adjust position of

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camera until the image appears sharp under a magnifying glass. When you find the correct position for the camera with each supplementary lens, mark a line on the base of the titler along the front edge of the camera support. Once these marks have been established, it will be a simple matter to re-locate the camera when you want to shoot a title. In order to double-check focus, and at the same time check the area covered by each lens, position of lights, and exposure, make some test shots. As a title, use a target the full size of the title board with diagonal lines, also a horizontal and vertical line running through the center and calibrated in inches on each side of the center. The test shots will record this pattern and show you where to place the titles you will want to shoot later.

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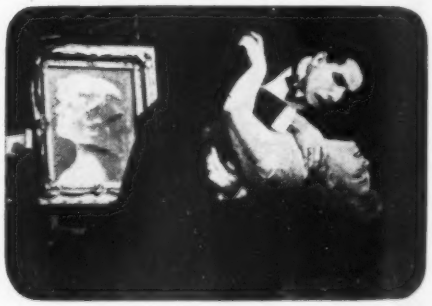

handsome tycoon, the bewildered wife, and the desperate but impassioned artist who paints her picture. Painfully serious in its conception and riotously funny today.

THE ROYAL WEDDING. 30 min., 16-mm sound, Technicolor. Rental $7.50. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

This film shows the grandeur and solemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh. The camera turns back to show charming glimpses in the lives of the bridal pair, and fully records the processions and celebrations of the wedding day.

ANSWER FOR ANNE. 40 min., 16-mm black-and-white sound. Rental $10 (special price to public schools $5). The Religious Films Association, Inc., 45 Astor Place, New York 3, N. Y.

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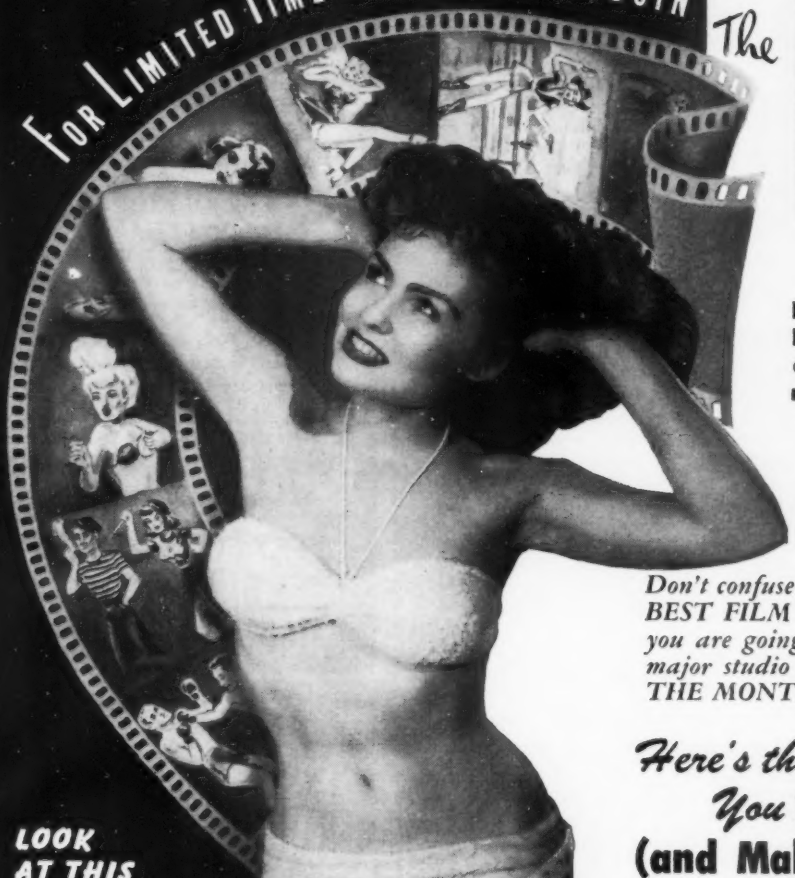

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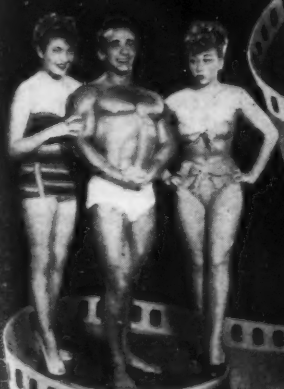

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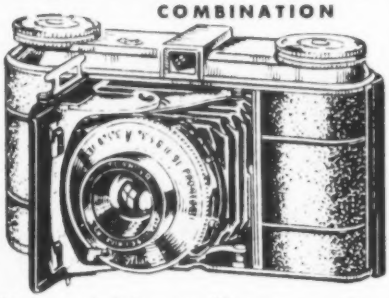

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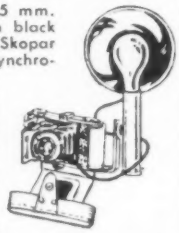

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in the selfish reaction she meets, she asks the pastor of her church for advice. He shows her an authentic film of life in a German DP camp (photographed in cooperation with the International Refugee Organization) and explains who the DP's are, what they need and what the churches are planning to do to help them. The film closes on an inspirational note when Anne finds her answer both in the minister's remarks and in the great lines carved on the base of the Statue of Liberty.

BLAZING GUNS. 8-mm silent, 16-mm silent and sound, black-and-white. Price: 8-mm headline $1.75; 8-mm complete $5.50; 16-mm headline $2.75; 16-mm complete $8.75; 16-mm sound $17.50. Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

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HOME MOVIE NOTES

A new series of teaching filmstrips on "Our Community Workers" has been released by Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois, and consists of four filmstrips, produced mainly for use at the primary grade levels in social studies and geography, and equally adaptable for the language arts and reading programs. Titles of the series are "The Policeman," "The Fireman," "The Mailman," and "The Doctor." This series conveys an accurate idea of these people as citizens and individuals and the relationship of them and their work to other members of the community. The set of four filmstrips is priced at $10.80 for the set.

* * *

A new supplement to its 1949 catalog of 16-mm sound films is being distributed free upon request by National Cinema Service of 71 Dey Street, New York City. This latest supplement—which covers cartoons, sports, travelogues, old time movies, adventure pictures, musicals, opera films and religious pictures—features Universal major features for $8.95 and $12.50. Also covered is "National's 52 Club," a rental plan which, for a total charge of $150, provides a member with 52 different programs throughout a 2-year period.

* * *

"Hyde Park," a two-reel featurette on the Franklin D. Roosevelt Home and Memorial Library, is being produced by The World Today, Inc., 450 West 56th Street, New York 19, N. Y., for Official Films. Julian Roffman is director and producer of the film.

* * *

The British Information Services, an agency of the British Government, 30 Rockefeller Plaza, New York 20, N. Y. announce the release of four new 35-mm filmstrips, the titles of which are: "Community Centre," which deals with the method used in Britain to remedy the lack of friendly community spirit found in small towns and rural areas by organizing voluntary community centers which provide social services and recreational facilities for members; "A Harvest Saved," which depicts the battle to save the rich farmlands of the East Anglian Fenland; "A Visit to London," which pictures the many famous London landmarks that are as familiar to tourists as they are to Londoners—The Royal Palaces, historic St. Paul's Cathedral, the Tower of London, and many other famous sights; and "Colonial Empire: Battle Against Poverty," which shows the cooperation which Britain is giving her colonies to combat poverty caused by disease, primitive farming methods and undeveloped natural resources. Each filmstrip may be purchased for $1 and is accompanied by a study guide.

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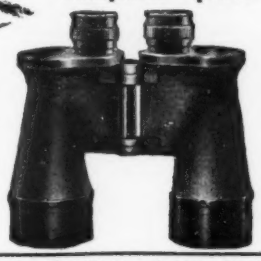

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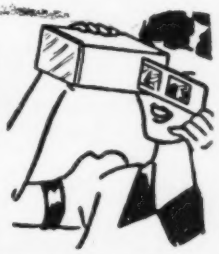

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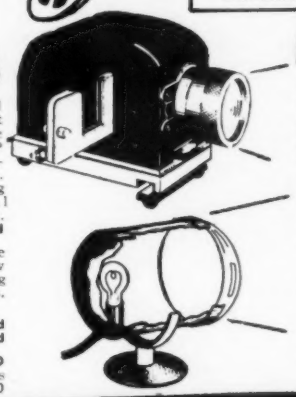

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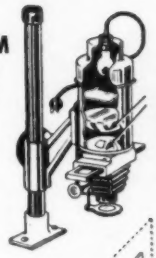

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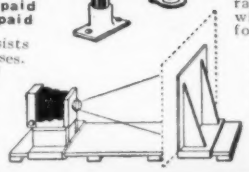

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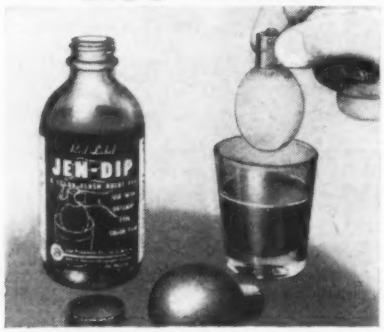

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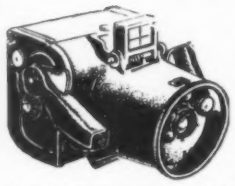

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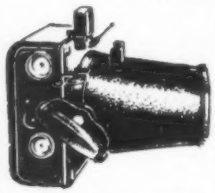

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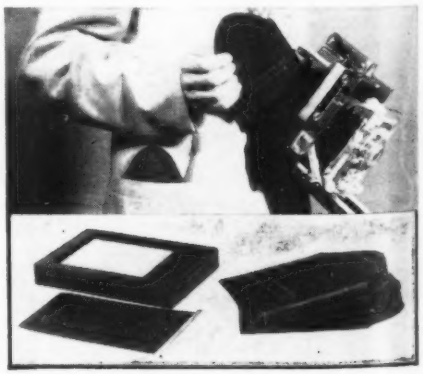
Tools and Techniques

(Continued from page 24)

or Class M synchronization, the Ciro-flex F is the only twin-lens reflex camera available that can be used interchangeably with flash and speedlight equipment without accessory synchronizing attachments or contact switches. Priced at $148.75, with Federal excise tax included, this camera does not incorporate the crank-handle film transport mechanism and other automatic features of the blue-ribbon imports long favored by magazine photographers. However, the Ciro's fine optical system and its versatile synchro-shutter mechanism, which is unmatched in any other camera of this popular type, will attract many professional workers whose tempo does not require the automatic features and safety devices of more expensive equipment.

One Holder—18 Films! An unusual sheet-film magazine designed for use with any 4x5 camera with Graphic-type spring-back was previewed by the Press Photographers of New York earlier this year. The magazine itself is almost identical in size to a regular 4x5 Graphic sheet-film holder. Immediately before it is used, it is inserted into the camera back in the usual way and its single slide, facing the camera lens, is pulled out. Each sheet of film to be exposed in the magazine is prepackaged in a light-tight foil container equipped with a black paper slide and tab. The envelope is inserted in the entrance slit of the magazine and pushed all the way home. As the paper tab is pulled out, the entire film covering is removed, making the film ready for exposure. After each exposure another light-tight film envelope can be inserted and the process repeated—until a complete set of 18 films has been exposed and lodged in the holder. Before removing the magazine from the camera, its slide must be replaced. The exposed film is unloaded



Inserting film, in light-tight sheaths, into new film magazine. Bottom half shows magazine, slide, and loaded film sheaths.

from the magazine in a darkroom. This can be done at any time whether one, two, or 18 films have been exposed.

The magazine is intended to cost between $4 and $5 and the specially loaded sheet film, which will come in numbered sets of 18, should equal the cost of an equal number of film pack exposures. The

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2—DEVELOPING, PRINTING AND ENLARGING (Al and Devera Bernsohn). A practical guide to darkroom technique, with simplified instruction for each process. Information on basic equipment.

7—CHILD PHOTOGRAPHY (Harold Lambert). Practical suggestions for making interesting pictures of children. Diagrams of lighting arrangements, tricks of posing, candid shots.

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17—PHOTOGRAPHIC LENSES AND SHUTTERS (Richard W. St. Clair, ARPS). A non-technical approach to photographic optics. Explains camera, enlarger, and slip-on lenses, depth of field, distortion, structure of popular lenses.

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26—MAKING COLOR PRINTS (Dr. Jerome H. Leadley and Werner Stegemeyer). Simplified explanation of color printing for amateurs, outlining popular processes; describes separation negatives, how to make them.

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21—BEGINNER'S BOOK OF PHOTOGRAPHY (Wallace E. Dobbs). Designed for the beginning camera user. Discusses approach to landscapes, action shots, interiors, portraits. Explains use and operation of camera.

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38—PHOTOCHEMISTRY SIMPLIFIED (Carl J. Spinatelli). In non-technical terms explains the basic chemicals; their functions, characteristics, and use. For those doing their own processing.

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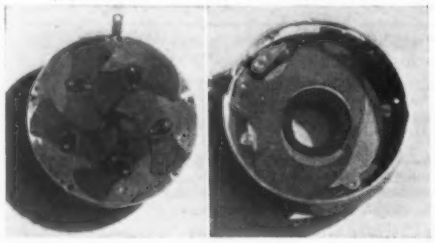
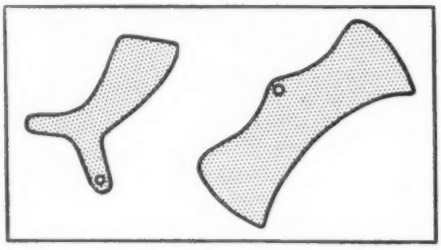
inventor of this handy device is Abraham Kurnick, for many years head of the photo department of the Loft Candy Corporation.

Synchro-Rapid 800 Shutter With Kodak's revolutionary new Tourist camera shutter clicking its merry way at 1/800 second, it's fairly obvious that press and feature photographers will eventually be relying on a single synchronized "front" shutter to handle all of their problems—violent sports action, synchronized flash, speedlight, and slow snapshot exposures where lighting restrictions demand it. At the moment, the Synchro-Rapid 800, with a 4-element 101-mm *f*/4.5 Kodak Anastar lens, is being supplied only as an integral part of the new $95 Kodak Tourist camera. There will be a delay for tooling up before the shutter appears in other sizes and with different lens equipment, but its adaptation to other types of camera seems inevitable, the competitive market being what it is.

The Synchro-Rapid 800 is based on a new design which has made it possible almost to double what had formerly been the top speed of between-the-lens shutters. In conventional shutters of this type, the blades pivot from their respective ends, swinging open and shut with a reciprocating motion and pausing momentarily as the direction of motion changes. The symmetrically-shaped blades of the new shutter pivot at the center (see illustration) and move in one direction only as they open and close over the light path without an instant's pause. Since the shutter blades also momentarily open up over the light path when the shutter is cocked, a supplementary pair of "capping" blades have been mounted behind the lens diaphragm to keep the film from being



Leaves of new "800" shutter pivot at center (above, left) opening and closing over light path. Adjacent photo shows "capping" shutter leaves behind aperture in open position. Below: ordinary shutter leaf (left) beside new "800" type.



fogged. The capping blades open up as the release is being depressed to trip the cocked shutter.

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Argus 21, f3.5 (c) Markfinder	58.08	42.50
Argus C3, f3.5 (c), RF, case	78.08	49.50
Bolsey B, f3.2 (c) cpld RF	55.90	39.50
Bolsey B2, f3.2 (c) RF, Synch	66.90	52.50
Contax I, f2, Sonnar		119.50
Clarus, f2.8 (c) case	122.75	69.50
Foth Derby, f3.5, cpld RF		54.50
Kardon, f2 Ektar, case	299.50	199.50
Kine Exakta, f2, Biotar (c) case	282.00	209.50
Kirn 35mm, f4.5, etc.		39.50
Kodak 35, f4.5 (c) Synch	57.72	39.50
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Kodak Flash Bantam, f4.5 (c)	49.50	34.50
Kolibri 127, f3.5 Tessar, case		34.50
Lausar 127, f4.5, case		29.50
Leica IIIC, f3.5 Elmar (c)	280.00	159.50
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Ciroflex, f3.5 (c) Alphax	76.98	49.50
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Ciroflex, f3.5 (c) Alphax Synch	83.47	62.50
Ciroflex, f3.5 (c) Rapax Synch	113.70	84.50
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Graflex D, 4x5, 7½" f4.5		99.50
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Contax Speed-O-Copy	43.75	25.00
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Glamour in the Sun

(*Continued from page* 45)

serve as both backlight and background illumination. A flashbulb or a reflector high and to one side of the camera will provide the key-light. When this key-light is a reflector, adequate fill-in lighting will be reflected from nearby objects. When a flashbulb is the main-light, an additional flash smaller than the key-light flashbulb (or the same size wrapped in tissue) can be used successfully as a fill-in when fired from a point very close to the lens. Should you wish to shoot without a fill-in, the safest place for the main flashbulb is about one foot directly over the lens.

When using a reflector for the key-light in a backlighted outdoor portrait, place it with just as much care as you would employ in placing a spotlight for a studio shot. Place it so that it will cast shadows which are flattering to the structure of the model's face. Placing a flashbulb is more difficult until you learn to visualize where the shadow will be cast by the flash.

Providing yourself with reflectors is simple. Merely obtain pieces of plywood or masonite about three feet square and paint them white or with aluminum paint, or better still cover them with sheets of tin foil. Smooth foil produces a maximum amount of light while crumpled foil softens the hard reflected light. Forenoon and afternoon are the best times of day for outdoor portraiture, rather than the middle of the day, even though you employ the sun strictly as backlight.

Overcast days, when the sunlight is filtered through clouds, give a charm to portraits, and provide the easiest kind of lighting to use. You can shoot from virtually any angle, with the model facing any direction with respect to the sun. You can also have complete freedom in the selection of a pose for the subject, since there are virtually no hard shadows to worry about—a condition which is difficult to equal in the studio. There is a lack of highlights, to be sure, in portraits shot on cloudy days, but if you want more highlights you can supply them by firing a synchronized flash as either main-light or backlight.

You can approximate the lighting effect of a cloudy day when the sun is shining simply by stretching a sheet about two feet above the subject's head. Sunlight filtered in this manner has nearly the same quality as sunlight filtered by clouds, and the effect is well worth the trouble of erecting the sheet. Shade is not as satisfactory as filtered sunlight because there is a lack of modeling in the completely flat lighting found in the full shade. Also, the predominantly blue color of light which is reflected from the sky into shade is probably the least flattering of any kind of light. It tends to show skin blemishes and freckles in an abnormally darkened tone in the final print. If orthochromatic film is used under such lighting the results will be very uncomplimentary.

Should you be so fortunate as to have a flawless beauty for your model, you will have no need for the other tricks of glamorizing outdoor portraits which are now to be discussed. But if you want to make the most of the good features of your model (to the extent of making her look even more desirable in the picture than she does in the revealing glare of sunlight), you will be able to make use of one or all of the three following procedures.

The first step is to have the negative retouched by an expert retoucher. Don't try to do it yourself unless you have had extensive training. Look up the address of a retoucher in your city's classified telephone directory, and send your really good negatives to him.

For the owners of smaller cameras, there are two courses remaining for softening of realism as revealed by harsh sunlight. One of them is make-up. A little practice in the use of panchromatic make-up is enormously rewarding. It's fun and it's flattering in results. Get an inexpensive make-up kit and follow the instructions. Don't be discouraged if it sounds difficult because it's not as hard as the instructions might lead you to believe. The final bit of advice—and this may sound like heresy to those of you who have been striving to make all your pictures as ultimately sharp as possible—is to employ diffusion. And for best results, the diffusion should be accomplished in the camera, not in the printing process. Diffusion while enlarging tends to gray the highlights and produce muddy prints, but diffusion in the camera can add glamour to your pictures, blending away harsh realism without degrading the highlights in the least. Diffusion in the enlarger, even with its slightly muddy effect on the print, however, is better from the glamour picture standpoint than no diffusion at all.

Evening apparel is ideal, too, for an outdoor costume. Glamour in the sun can be obtained by backlighting the subject with sunlight and filling in with flash.

The regular diffusion disks sold for this purpose are excellent, but for portraits they seem to be no better than a much less expensive expedient, the use of black

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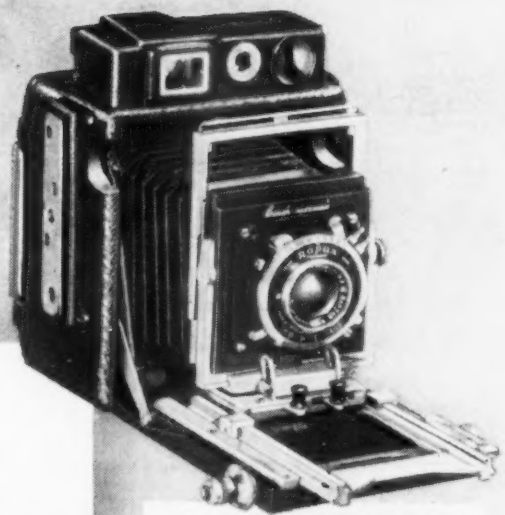

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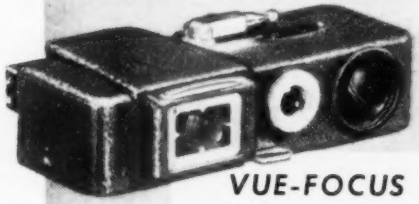

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mesh or netting. In fact, the mesh has an advantage in close-ups in that it gives an alluring, starry effect to the highlights in the eyes. It can be fastened over the front of the lens with cellulose tape or a rubber band.

The mesh will interrupt some of the light beams as well as deflecting some of them, so give it a "filter factor" by doubling the exposure. With some meshes, a factor of two may not be enough for proper exposure, and with others it may be too much. This you will have to determine for each mesh diffuser by experimentation. Also, the mesh will reflect some of the light rays from the highlights into the shadows, cutting down the contrast of the negative. You can compensate for this by overdeveloping or by printing on a more contrasty grade of paper. The amount of overdevelopment will depend upon the type of mesh, and this, too, must be determined by experiment, although twenty percent more than normal development won't be far wrong, in any case.

Diffusion is a useful trick in glamour portraiture, but by all means don't depend on it so much that you neglect the far more important factors of careful posing and best possible use of the existing light. Consider these factors and the whole outdoors will be your choice for the most versatile studio.—

Ballet by the Sea

(*Continued from page* 37)

show a technically correct ballet grouping. After what seemed like hours of preparation, the set-up was finally achieved and ready to be photographed.

The sun was completely hidden at the time Schneider took the picture, but the light that filtered through the thin clouds insured sufficient color in the sand and ocean. In order to point up the flesh tones and dresses of the dancers, Schneider used one No. 22 blue flashbulb on an extension and placed it about ten feet from the models. It was in no sense a fill-in as commonly used outdoors, because the diffused sunlight filled in the shadows sufficiently. The shot was made with a 4x5 Speed Graphic and 127 mm coated Kodak Ektar lens; the exposure was 1/10 second at *f*/11 on Kodak Daylight Ektachrome, which Schneider later processed in his darkroom.

Shooting color demands more of the photographer's skill than any other medium at his command, Schneider believes, but insists that trying different shooting techniques and *not* adhering too much to the book will result in pictures that are worth looking at. The sun does not necessarily have to be shining brightly in order to take good color pictures, he says, and he has proved his point in this striking study. He advises the aspiring amateur to experiment. "The main thing is to know the limits of your film, then try to go the limit—for your own satisfaction. Never give up looking for something new or unusual, and you will be on the road to good pictures."—

Out of the Fog

(*Continued from page* 103)

only by the usual difference in sizes but also by the difference in grayness; the nearest will be very dark, the next lighter, whereas the farthest will almost blend into its enveloping fog. Try it. It will fascinate you and your audience!

Here are a few practical suggestions that will make your foggy photography good the first time. First, a good fog is one that you can cut with a dull knife. If you can see anything at all, the camera will pick it up; actually the camera usually sees better in fog than you do. So film harbor subjects that you can see.

Second, try to select scenes that do have depth in them. Since you are dealing with masses and not details, depth is a redeeming feature. You'd be surprised, to put it differently, how flat a scene can be unless it has strong evidence of real depth. Try to compose your shot so that something is in the foreground, something in the greatest distance perceptible, and something in between. The blending of the objects into invisibility will make lovely, interesting pictures.

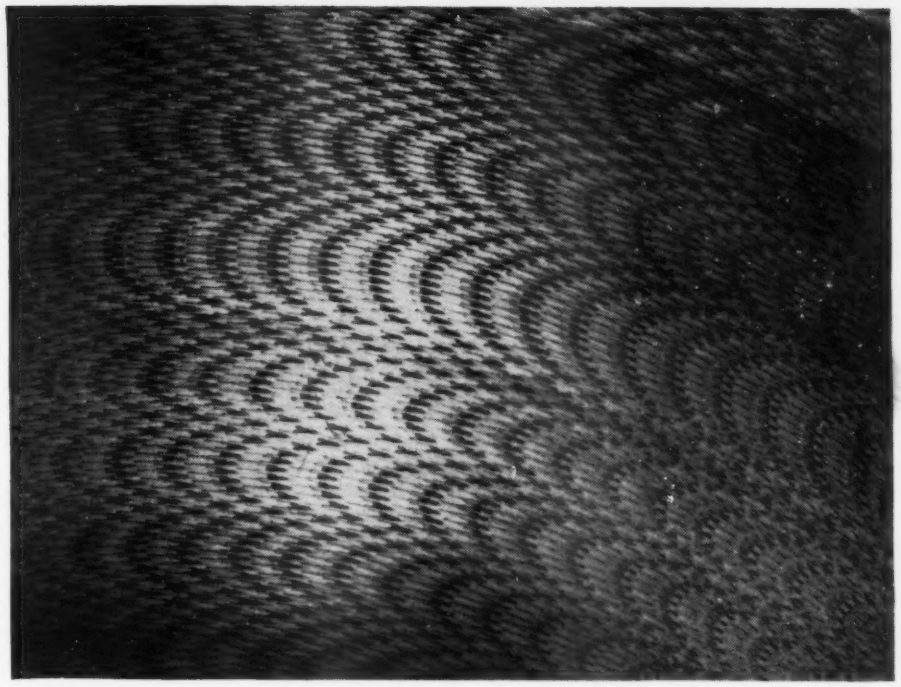
Third, keep equipment as dry as possible. That means, keep your gear covered except when in use. Don't walk under trees unless you are prepared for the dripping of condensed moisture. Dry any equipment that happens to get too damp. Use a lens shade or hood, and be sure the lens is free of moisture when you film your foggy scenes.

A problem may be exposure; usually if you use a meter and set the indicator for correct exposure on the indicated reading, you will get what you want. Addendum: sometimes the sun breaks through, or maybe you're photographing a street scene through the fog at night, with lovely light streamers; again rely on the meter when practical.

A word about film; use what you have in the camera. True, there isn't much color in fog, but the tones you get from black, white, and grey masses as recorded in color film will fit into the rest of the movie better than black-and-white film will fit into an otherwise all-color movie. If you have black-and-white film, use that —it's good. You may want to improve it a bit by dyeing it briefly in a dilute blue dye, but that is a whim that is up to your own artistic tastes and your desire to do experimental work.

Also, you don't have to make an all fog movie. Oh, no. Put the fog pictures in as "something different"; you can probably also whip up some faintly humorous titles, about how we're all in a fog, but went anyway, or hadn't paid the preacher, so the weather man fogs our film. That again depends on whether you go in for such stuff as humor. Some sad-folk frown on humor as undignified. Suit yourself.

But when the autumn fog rolls in from the ocean, settles down on the lake, or shrouds the town or village, don't be discouraged; take heart for many interesting and unusual shots are made in fog. Your movies will be interesting because of their originality in interpreting the fog.—■



Well, what is it? Is it the skin of a snake or some other reptile? Or perhaps it's the plumage of a resplendent pheasant. You can find out by reading the article below.

WHAT IS IT?

Alert camera owners at one time or another are bound to see oddities that can really intrigue their curiosity. These oddities may be caused by a light phenomenon, or an arrangement of objects seen under a peculiar lighting condition.

Motion picture projectionist Douglas R. Frazee of Marshall, Mo., has been "itching" to send the above photograph to the POPULAR PHOTOGRAPHY What-Is-It picture section, believing that it would stump everyone not connected with his craft.

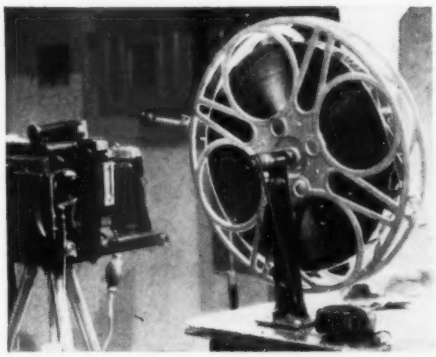
Let's not keep secrets—the intriguing pattern is a portion of a movie reel of Technicolor film wound on a spindle. A lamp was put behind the reel, and the result of the light hitting the film and filtering through toward the camera is this engaging pattern, which, to many, is very mystifying, to say the least.

Frazee took the close-up shot with a 2¼x3¼ Speed Graphic equipped with a 101-mm lens. He used fast Panchromatic film, and determined his exposure by using a meter.

Patterns or such oddities, in their own surroundings, are too often taken for granted by photographers. When isolated, however, they can be the subject of interesting and baffling pictures such as this one submitted by Frazee.

The wide-awake photographer who is aware of patterns such as this has an opportunity to make pictures that are unusual, intriguing, thought-provoking, and which provide a means of amazing friends.

This type of photography is closely akin to photomacrography, where objects such as toothbrush bristles, texture of bread, or fabrics are photographed so as to produce a greatly magnified image.

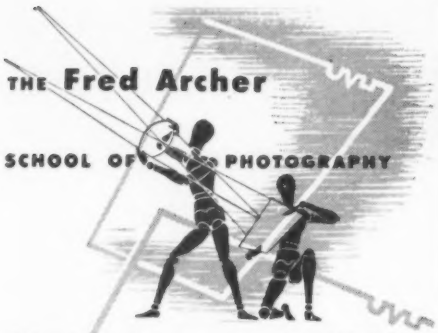


The set-up used by Frazee to make the pattern photograph illustrated above, included lamp behind the reel, transmitting light through the motion picture film.

When a viewer sees the resultant pattern and textures of the small portions, and in a size to which he is not accustomed, he usually is amazed and often quite baffled.

Any type of picture that doesn't divulge the true character of the subject can be very intriguing and perplexing if well done technically. Try making some shots yourself by training your eyes to see odd or unique details in commonplace objects or settings that you can find every day.

This outlet for your photographic endeavors will make you more cognizant of photo possibilities.—*M. L. Fisher*



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WARD PEASE DISCUSSES

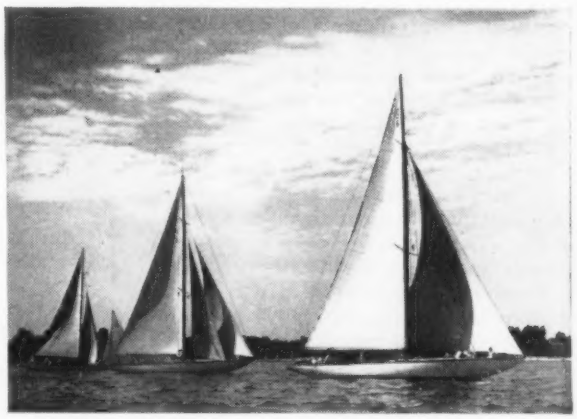
PHOTOGRAPHIC FUN

AT A camera club meeting I recently attended some matter caused the president to remind the membership of a club slogan that he said it was necessary to repeat only occasionally—"Photography is supposed to be fun; let's keep it that way." While this obviously pertains to the amateur and his pursuit of relief from the everyday worries of life through his hobby, I am reminded of a professional who once said that he had not worked at photography for years, not since he had started making a living at it. It had all been so much fun that he had not worked at it at all, but merely enjoyed himself. This man is probably one of the very highest paid and best known in the photographic illustration field.

There are a number of different ways in which an amateur can enjoy photography. Some might be considered the by-ways, secondary to what most of us think of as the real purposes of amateur photography, although they become the major means of having his fun. Such merit only passing mention here. They could include the hobby of the collector. In photography that usually means the collector of cameras and gadgets. Another phase is that of the political photographer who gets so much pleasure out of club and other organizational work that his fun comes most easily that way.

I think that the vast majority of amateur photographers get their fun out of the fulfillment of the creative urge that only a good print (or color slide, if you prefer that) can give them. Not too long after the budding amateur has learned to make good prints, he finds that there are ways of measuring the merit of these prints by putting them up in competition with the work of others. The club contest and the open salon can soon engage his attention and provide plenty of incentive to go on and do better and better work. From here on there are several ways in which he can proceed. I can think of some case histories which might be interesting, and of some help in reminding you of the club slogan as applied to yourself.

The mention of club competitions reminds me of one friend and how the club competition insidiously worked its way into his photographic life and almost took the fun out of it. His club is one where the prints are evaluated by a general vote of the whole membership assembled at the meeting on print night. Assigned subjects loom rather large in the work of this club. The number of votes a given maker's prints accumulated over the fiscal year determined who got the cup for the high total score for the year, and anyone winning it three times was to get permanent possession. For the first two or three years of his membership in the club, his prints got no votes, he did not even have the nerve to vote for them himself. Then something happened. He got the hang of things and in one year went from no votes to the head of his class, winning the cup for the high total score. He had found out what the members would vote for and he was working the assigned subject angle assiduously. He kept right at it and won handily the next year. When he told me the story, he was within a few days of the final scoring of the third year and the permanent winning of the cup if he was able to hold his lead through this one more print night. He was quite wistful about the way he was looking forward, not so much to winning the cup as to being free to make the prints he wanted to, as and when he wanted to, without having to keep his cup-winning objective in view at all times. *P. S. He did win the cup.*



Yachtsman and photographer combined, Pease enjoys making sailing pictures. Some of his most successful salon prints result from a blending of the two hobbies.

I wonder if this chap is going on in salon exhibiting with some of the same spirit of competition. Or has the experience taught him that the full pleasure of hanging prints is not always to be found in competition. This puts me in mind of several amateur photographers who hit the salon exhibiting field with a running start of some kind. Such easy success soon takes some of the edge off of the thrill of getting prints hung, and then only the hard work is left without enough incentive to keep up the pace. Almost invariably an extra rapid rise in the salon exhibiting field has been followed by an even more rapid drop. It would ap-

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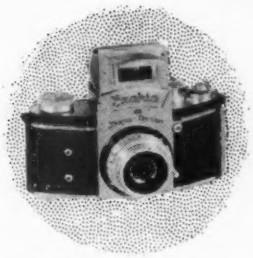

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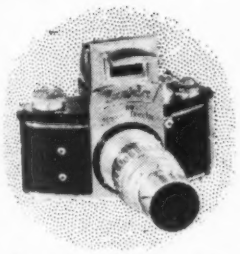

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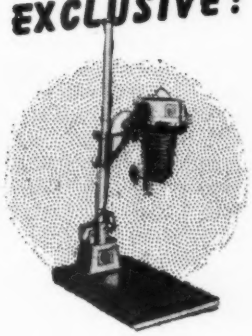

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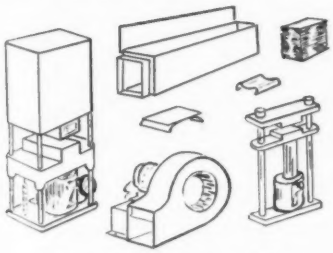

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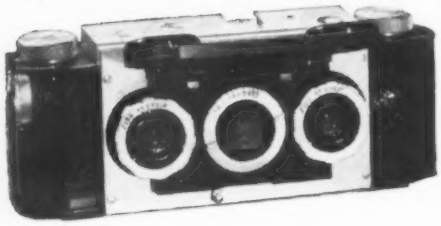

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pear that something in those situations takes all of the fun out of photography.

Just the same, the competitive spirit which goes with salon exhibiting is what a lot of us need to keep on trying to improve our photography. There are more ways than one of going about it. In all cases we will assume that you will keep in mind the slogan of the first paragraph —"Photography is supposed to be fun; let's keep it that way." The usual approach is to survey the salons and find out what is particularly successful at the time, then try to do that same type of thing as well or better than it is being done by today's exhibitors.

There is another way of going at salon exhibiting. If you stay in the game long you are more likely to get over to it sooner or later. It is to take the kind of pictures that you like best, paying no attention to salon trends, judges' likes and dislikes, club competitions, or any other criterion than your own wishes in the matter. You make no effort to please anyone but yourself. This might be considered as escape pure and simple, yet it is for some the best way to "keep it that way." This manner of choosing your type of subject matter and approach may lead you into rather crowded fields, or you may find you have the territory all to yourself.

Many photographers have been successful doing the most natural things for them, rather than trying to imitate others. Their names would not mean as much as some mention of the fields in which they work. We all like to take travel pictures. Too often we fail because of the handicap of working in unfamiliar territory. I can think of at least four who have made a success of travel pictures in Europe or Latin America, but they are veteran travelers. They have gone back to many scenic places repeatedly and know how to get the most out of them pictorially. On the other hand, I can think of half a dozen or so who live in interesting territory and realize it. Too many who do live in good picture locations are prone to want to go somewhere else for their pictures.

I know of several skiing and winter sports enthusiasts who have found their best picture possibilities in these fields. The same is true of some yachtsmen that I know—their boat pictures have a feeling of genuineness which makes them tops. Folks like those just mentioned do not go in for still life and table-top photography. I do know a couple of housewives who do remarkably well at it, though. There must be some connection. I know an architect who does remarkably fine pictorial photography of buildings, and a professor of animal husbandry whose animal pictures are wonderful.

This ought to be enough to show what I mean. Doing the type of things that you like to do rather than something that might result in more salon hangings is one of the best ways that I know to garner the maximum of enjoyment from photography as a hobby. In addition you will probably soon learn that it is the way to get the most salon acceptances anyway. "Photography is supposed to be fun; let's keep it that way."—

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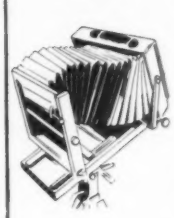

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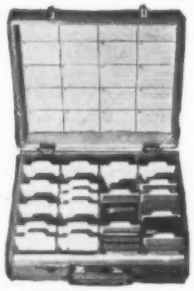

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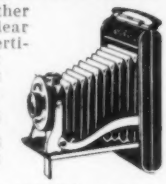

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Shoot Your Way Through College

(*Continued from page* 62)

all the fuss and bother that attend such college functions. Second, it gives you a chance to have a good look at all your new classmates and they, of course, will notice you because of your camera. A good many interesting friendships have been formed on registration day.

Most colleges have what is commonly called a "mixer" sometime during the first week of school. This mixer is just what the name implies—a dance held with the idea of helping the students get acquainted socially as soon as possible, before serious studying begins. Naturally, you will be there with your camera—looking for photogenic eds and co-eds. From personal experience, I can tell you that your camera is one of the best methods of getting an introduction. There's something about a fellow with a camera, you know!

Your connection with the publicity department will involve taking well-composed pictures of the buildings on the campus, with emphasis on their pictorial

The chapel, too, is a part of college life. Such pictures will sell to students, to the campus newspaper and the yearbook.

qualities. Watch your chance to put dramatic punch into your pictures. Try to think of new angles on old subjects and, above all—keep your eyes open and your camera handy. You'll get some of your best shots that way.

The publicity department probably will want pictures of members of the faculty, with emphasis on what they teach. In this job you will meet all the profs and they will get to know you. (This might give you a slight diplomatic advantage.)

Right at the start of the school year is football season, an exciting time for the entire student body. Everyone is interested in the members of the team. The players will be your friends, since you're the school photographer, and you'll have a "ringside seat" for all games. Perhaps you will even be asked to go on trips with the team, especially if the traditional

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game is played on the rival's field. During practice sessions and on Saturday afternoons you will have a good chance to meet the working press photographers, who probably will pass on a few tips on how to improve your action shots. They are generally a pretty good bunch of "Joes."

Should you miss the chance to make a deal with the school's publicity department, there are still several other "silver-bromide gold mines" on which you can "stake your claim." The next most important job on the campus for the student photographer is to be on the staff of the annual publication. In some ways, this is an even better deal than working with the publicity department. Of course, the two *can* be combined. You have more freedom in your choice of subject matter and a better chance to pick up quite a bit of spare change in the sale of prints to the students. Most students seem to find pictures of their college activities as much a necessity as their board and room. They like to send pictures home to show what a gay time they're having at college.

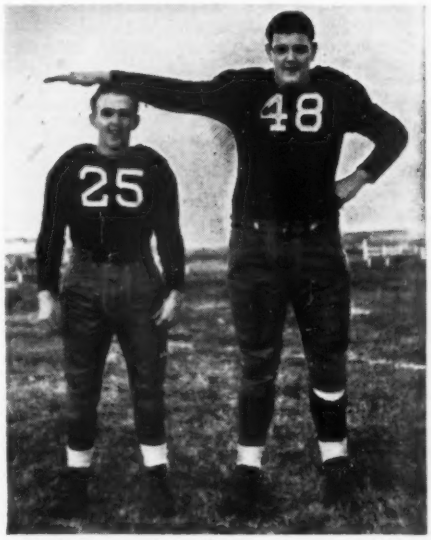
The Yearbook will need many candid shots of students taking part in various activities, such as watching the team practice, or "Freshman dress-up day," or almost anything else the students do, so long as there are plenty of students in the pictures and their faces show. Shooting pictures for the Annual is like writing the news items for a small town newspaper. Everyone wants to see his picture or have his name mentioned and, to keep up the interest for the general student, his picture must be included at least once, and this applies even to the "drippiest dame" on the campus. The Annual can't possibly use all of the pictures you take, and the surplus shots oftentimes will sell to the students.

Dances—breakfast dances, sunset dances, midnight dances, sorority dances, fraternity dances, and all the other dances that are part of the social life of every college campus—definitely will be your "happy hunting grounds" so long as you are a photographer. Someone always will ask you to go to the dance—if only so that you will take pictures of the shindig. This even goes for the rival frats. You are on the inside track for an invitation to every big event in return for a few minutes of your time—with your camera, of course.

Dances are a cinch to cover for the Yearbook, and for yourself, so far as that is concerned, since you will sell many prints from a single negative if you think before you shoot. There will be general over-all pictures, always a "good sale" to the group if you show plenty of faces and the decorations. The group sponsors, the officers and important members and their respective "dates" are always on the "must" list, as well as a few informal dancing groups and shots of the current campus lovers.

Like the publicity department, the athletic department will need your services as the Yearbook photographer. The big games will have to be covered, in addition to individual shots of the team members and a group picture of the team. In shooting the individual players, study the newspapers for the procedure in posing each halfback, tackle or forward correctly, since there is, or has been, a set routine of posing used to show the player's face, his uniform, number, and position without the need of a caption.

Each of the school organizations will have special events "for members only," such as the formal initiation of new members. You get invited to more parties,



A 240-pound tackle towers over a 140-pound quarterback—and the alert campus photographer gets picture and submits it to newspapers throughout the state.

picnics, hayrides, etc., this way. Other school activities, including special programs, plays or musical contests, radio broadcasts and field trips, are good subjects for the college cameraman. Such pictures also find a good market among the students, local newspapers, and even in a national magazine now and then. And, of course, there's the school's own campus paper, which should prove to be quite a steady market for your work. You might even get a job as staff photographer, in addition to—and maybe because of—your connection with the Yearbook staff.

Perhaps one of the most lucrative fields open to the Yearbook photographer is the field of advertising in that yearbook. The advertising manager will be making calls on the local merchants to sell them space in the book. If you can work out a deal to go along with him, you may be able to sell the store on a photographic advertisement, a shot showing students buying, eating, or using that store's product—depending on what it is, of course. Be sure to carry a few sample shots along with you if you do decide to take a try at this specialized field. Of course, a little brush-up on photographic advertising in the city or college library should pay dividends, since it will be up to you, in most cases, to plan the photograph the store will use in its ad. Also, you may even have to choose the models. This gives you a chance to get to know the pretty co-eds better. I'm sure you will find them willing subjects. And you can be sure they will want copies of the pictures.

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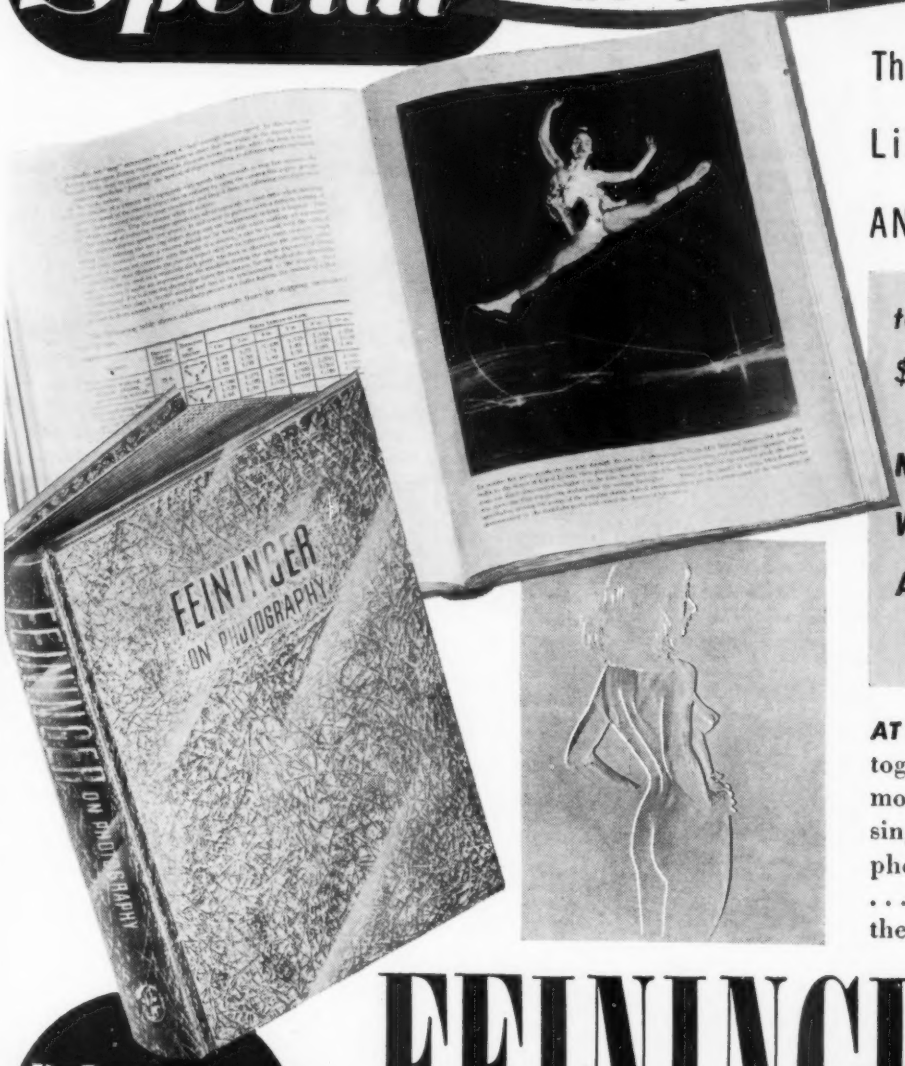

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Ansco Automatic Reflex, f 3.5 coated lens, case. Regularly $275.00	134.50
Kodak Reflex II, coated f 3.5 lens, flash shutter, new Ektalite Viewfinder lens, case	124.50
Automatic Rolleiflex, Carl Zeiss Tessar f 3.5 lens, coated. BRAND NEW, but shelf worn	189.00
Ciroflex "C", coated f 3.5 lens, Rapax Shutter, case. Regularly $110.50	69.50
Rolleiflex, Standard, Carl Zeiss Tessar, f 3.5 lens, compur shutter, case	84.50
Voightlander Superb, Skopar f 3.5 lens, compur rim set shutter, film counter	79.50
Argoflex EF, f 4.5 coated lens, synchronized shutter, case. Regularly $74.75	55.90
Argoflex E, f 4.5 coated lens. Regularly $61.00	49.50
Ciroflex Model "E", f 3.5 coated lens, Rapax Synchro Shutter. If New, $113.69	87.50
Zeiss Ikoflex I, factory coated Zeiss Tessar f 3.5 lens. If New, $120.00	104.50
Leica Model "A", f 3.5 lens	49.50
Leica Model "D", with Elmar f 3.5 lens	84.50
Leica Model "F", with Summar f 2 lens	139.50
Leica Model "G", with Summar f 2 lens	154.50
Leica Model IIIC, with Elmar f 3.5 lens	159.50
Leica Model IIIC, with Summar f 2 lens	199.50
Leica Model IIIC with Summitar f 2 lens	249.50
Medalist I, with Ektar f 3.5 lens	119.50
Contax II, with Sonnar f 2 lens	189.50
Contax II, with Sonnar f 1.5 lens, factory coated	289.50
Contax III, with Sonnar f 2 lens	225.00
Contax III, with Sonnar f 1.5 lens, factory coated	319.50
Contax III, with Sonnar f 1.5 lens	264.50
Stereo Realist, with f 3.5 lenses	123.50
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Golde Manumatic, 300 watts, case, blower	44.50
SVE Model AAA, 300 watts, roll or slide, case	59.70

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be just the places to display some of your more scenic shots of the campus. This will give you a good chance to sell quite a few. All you need is a nice group of pictures that can be made up into 11x14 enlargements on matte paper and mounted for framing. Students often want these campus scenics for their rooms. It is traditional that college students try to outdo each other in decorating their rooms with all sorts of signs, pictures, etc. Naturally, if they should have the idea impressed on them by seeing a few room pictures, they will want to have *their* rooms photographed so when they tell Junior about their college days, they can remember exactly what their rooms looked like back at good old Siwash.

Even when you come to the women's dormitories and sorority houses, you should have little difficulty—despite the usual rule that no men students are allowed in the girls' rooms. By now, the housemother knows you and your camera, so it shouldn't be too difficult to persuade her to allow you to photograph various rooms. In fact, she may even want her own apartment photographed.

There is still one more interesting and lucrative angle that no college photographer can afford to overlook. That is illustrating the feature stories and articles written by students in the journalism classes. Some of these students might be working their way through college with a typewriter instead of a camera, and could give you many interesting assignments. Many professors *are* well-known writers. With your contacts, you should soon get to know the successful ones who might need pictures to illustrate their articles or books. I remember one drama prof who needed pictures to illustrate her book on play directing. Every school play was photographed with her book in mind. Pictures were taken showing how to apply stage make-up, padding, etc. "Before and after" shots of the student Thespians were also on the shooting schedule.

A quick way of getting in touch with the students and some of the professors who write is to register for the journalism classes. The students there will be interested in writing and will know others on the campus who share that interest. And it can't do you any harm, even though you may not be particularly interested in journalism. Who knows? You might learn to write your captions with more ease and punch.

No matter what angle you try, or if you are able to swing *all* of them, you will find that your camera is an easy way to earn while you learn—and taking pictures of your classmates at work and play can be real fun. At any rate, whether you earn all or just part of your college expenses with your camera, you will find you have a much easier and a far more interesting row to hoe than other students who are working their way through school.

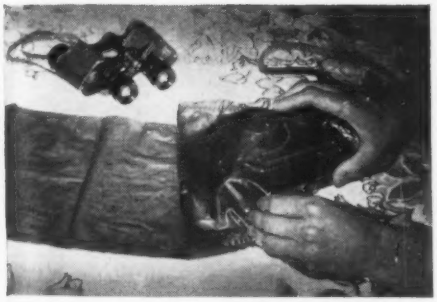
How about it? Does it sound possible now? If so, then roll out plenty of film and get packed for college! You can look forward to fun, popularity, and a lot more cash than you had planned on.—

PHOTO TIPS

IDENTIFY FILM IN CAMERA

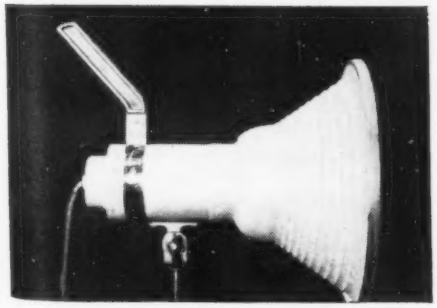
Many amateurs like to take advantage of the properties and characteristics of various film emulsions, and they often use different types of film in rapid succession. Solve the problem of keeping track of the film you are shooting by using the tab from the end of the film container as an identifying mark. Tear off the end of the film box and insert it in the leather camera case so that it is visible through the hole used for the tripod socket.—*Russ Whitaker, Altadena, Calif.*

PROTECT CAMERA FROM RAIN



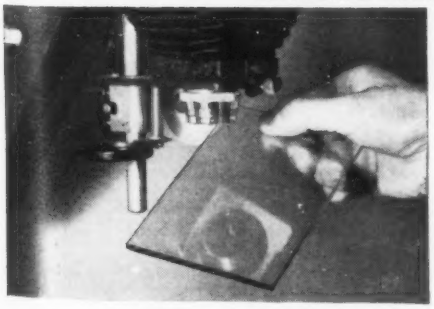
Rain and dampness have an injurious effect on cameras, as well as on camera cases—particularly cases of fine leather. It's a good idea, therefore, to keep a protective cover handy for camera and case, and for this purpose the waterproof plastic bags which can be bought almost anywhere are ideal. These bags are available in various sizes, and for protecting cameras and flashguns from water, the 9½x20-inch size is excellent.—*R. B. Overton, Lawrence, Kan.*

HEAT-PROOF REFLECTOR HANDLES



To overcome the problem of handling hot reflectors, I hit on this easy solution. I went to a local junk dealer and bought two plastics handles taken from broken glass coffee-makers. After adjusting the metal bands of the handles to fit the circumference of the reflector barrel, I drilled new holes in the bands and reset the screws. With these improvised heat-proof handles, I now can handle the lamps with ease even at their greatest heat.—*E. L. Nelson, Los Angeles, Calif.*

DIFFUSING PORTRAIT NEGATIVES



A sheet of glass makes a handy tool for diffusing portrait negatives. The glass is held between the enlarger lens and the paper, but it must be held at an angle, and kept in motion during the exposure. This method has the advantage of being adaptable to negatives that do not need diffusion of the total area. A negative showing wrinkles in a subject's neck, for example, can be diffused to remove the wrinkles, yet leave the rest of the area sharp.—*T. Stratton, Evanston, Ill.*

RETOUCHING KNIFE FILLS NEGATIVE CLEAR SPOTS

Small clear spots in negatives, which are caused by dust and airbells, can be filled in by lightly gouging the base side of the negative with the point of a retouching knife. Hold the knife vertically, and exert a slight downward pressure, at the same time twisting the knife slightly. This will result in a burr in the film base which will diffuse light passing through it. This method is good only for small spots. Avoid puncturing the negative.—*W. Merrill, Binghamton, N. Y.*

WAX COAT FOR CEMENT FLOORS

For those who have cement floors in their darkrooms, here's a good tip. Ordinary household paraffin rubbed into the cement makes an excellent waterproof and moistureproof coating, which gets better as you rub it into the floor. A monthly coating builds up a waxy surface that facilitates darkroom cleanliness. If any solution is spilled on the floor, it is quickly mopped up, and even if left to dry, can be spotted easily later. This coating also protects you from moisture that may seep up from the ground.—*Robert C. Florian, Berwyn, Ill.*

PREVENT PINHOLES IN NEGATIVES

Pinholes in negatives are caused by air bubbles clinging to the emulsion during developing. After trying the pre-soaking of film, and other suggestions, I found the following to be the best method for getting rid of the pesty air bubbles. After the developer has been poured into the tank, strike the tank sharply on a rubber mat or similar object. This should be repeated a few times during the developing process.

With the hard rubber or breakable type tank, care should be taken that the tank hits while it is in a flat position, and that it does not strike on one of the edges. —*Henry Sevcik, Los Angeles, Calif.*

NO SMOKING PLEASE

Have your razor-sharp negatives lately been producing fuzzy, diffused enlargements? If so, there may be a very elementary, yet elusive reason for this. Smokers who insist on lighting up in the darkroom always run this risk.

It's amazing how much smoke one cigarette can produce in a small darkroom. When the rays of light passing from the enlarger lens to the paper have to filter through a haze of tobacco fumes, they are diffused. The smoke also cuts down light intensity, which may necessitate longer exposures. If you must inhale in the darkroom, install an exhaust fan.—*R. P. Smyth, Montreal, Canada.*

HOW'S YOUR THERMOMETER?

Are you sure your thermometer is accurate to within a fraction of a degree? Have you looked at it lately? Have you had trouble in developing recently? You will, you know, if your thermometer is not accurate.

I was having a run of bad luck in the darkroom until I bought a new thermometer. I had been calling certain developers, films, and papers names they didn't deserve. Then I noticed a dial thermometer in my friend's darkroom, and after that I bought one.

When I first used the new thermometer I noticed that there was a difference of 12 degrees between its reading and that of my old one. I was dubious about the new one until I checked with the photographic store. Then the awful truth came home to me. My old thermometer was 12 degrees off! And that's more than enough to make a difference in the quality of anybody's work.

Now I get swell negatives with good gradation, the kind that make fine prints. —*C. R. Frey, Lincoln, Neb.*

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

Ninth Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, British Columbia, Canada.

On exhibit at Empress Hotel, Victoria, B.C., Canada, Oct. 9 to 16.

Third Pasadena International Salon of Photography*, Foothill Camera Club, Pasadena, California.

On exhibit in Pasadena, Calif., Sept. 26 to Oct. 15.

24th Annual Salon of Photography*, Museum of Fine Arts of Houston, Houston, Texas.

On exhibit at Museum of Fine Arts, Houston, Tex., Oct. 16 through 30.

PSA 1949 International Exhibition of Photography*, Photographic Society of America, St. Louis, Missouri.

On exhibit at City Art Museum, St. Louis, Mo., Oct. 17 through Nov. 1.

11th Annual International Exhibition of Photography*, Fine Arts Camera Club, Evansville, Indiana.

On exhibit at Evansville Public Museum, Oct. 2 to 16.

III Cuban International Salon of Photography*, Club Fotografico de Cuba, Havana, Cuba.

On exhibit at the gallery of Club Fotografico de Cuba, Nov. 15 to Dec. 10.

The Western Salon of Photography, 1949, Western Counties Photographic Federation, Bath, England.

On exhibit at Victoria Art Gallery, Bath, England, Oct. 13 through 29.

1949 Chicago International Salon of Photography*, Chicago Area Camera Clubs Association and Chicago Camera Club, Chicago, Illinois.

On exhibit at Museum of Science and Industry, Jackson Park, Chicago, Oct. 29 through Nov. 27.

45th International Exhibition, The 1949 Nottingham Salon, Nottingham and Notts Photographic Society, Nottingham, England.

On exhibit at Nottingham Castle City Art Gallery, Nov. 5 to Dec. 3.

Fourth Hong Kong International Salon of Pictorial Photography, Photographic Society of Hong Kong, Hong Kong, China.

On exhibition in the City of Victoria, Hong Kong, Nov. 14 through 19.

First International Pictorial Photographic Exhibition, Niharika, The Club of Gujarat Pictorialists, Ahmedabad, India.

On exhibition in Ahmedabad, India, in January, 1950.

Sixth Chicago International Color Slide Exhibition,* Chicago Color Camera Club, Chicago, Illinois.

Closes Oct. 22.
Entry fee $1 for four slides allowed.
On exhibit by projection at Museum of Science and Industry, Chicago, Nov. 10 through 13.
For information and entry blank write Otto E. Schmidt, Chairman, 3047 N. 78th Ave., Elmwood Park 35, Ill.

2nd Annual Magic Empire Color Exhibit*, Tulsa Camera Club, Tulsa, Oklahoma.

Closes Oct. 29.
Entry fee $1 for four 2x2 color slides.
On exhibit at Tulsa Camera Club, Nov. 11 to 15.

For information and entry blanks write Joe E. Kennedy, Exhibit Chairman, 1029 Kennedy Bldg., Tulsa 3, Okla.

18th Minneapolis International Salon of Photography and 2nd Color Slide Exhibition*, Minneapolis Council of Camera Clubs, Minneapolis, Minnesota.

Pictorial closes Nov. 1. Color closes Oct. 24.
Entry fee $1 for each division.
Four prints or four slides allowed.
Prints on exhibition at Minneapolis Institute of Arts Dec. 3 to 31. Color slides exhibited at Minneapolis YWCA Nov. 15, 16, and 17.
For information and entry blanks write Warren Anderson, 113 S. Sixth St., Minneapolis, Minn.

Ninth Annual Exhibition of Nature Photography*, Kentucky Society of Natural History, Louisville, Kentucky.

Closes Nov. 7.
Entry fee $1.
Four prints and/or four slides allowed.
On exhibit at Louisville Free Public Library, Nov. 21 to Dec. 5.
For information and entry blank write Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

Color Print Competition*, Color Division, Photographic Society of America, Philadelphia, Pennsylvania.

Three competitions, closing Nov. 20, 1949; Feb. 20, 1950; May 20.
No entry fee for members of PSA. Entry fee for non-members, $1 for all three competitions, and fifty cents for each individual competition.
Four prints, any process, allowed.
On exhibit at date and place to be announced.
For information and entry blanks write Paul J. Wolf, 354 Fort Washington Ave., Hawthorne, N. Y.

5th Salt Lake Color Slide Exhibition*, Salt Lake Photo-Chrome Club, Salt Lake City, Utah.

Closes Nov. 26.
Entry fee $1.
Four color slides, 2x2 to 3½x4½.
On exhibit in Salt Lake City, Provo, Ogden, and Logan, Utah, Dec. 7 to 14.
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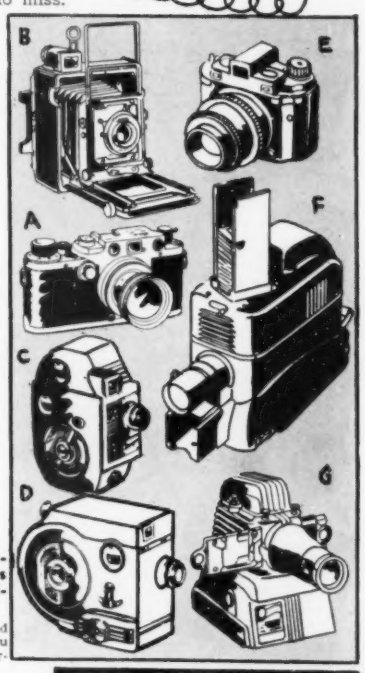

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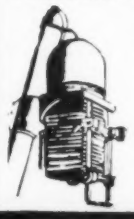

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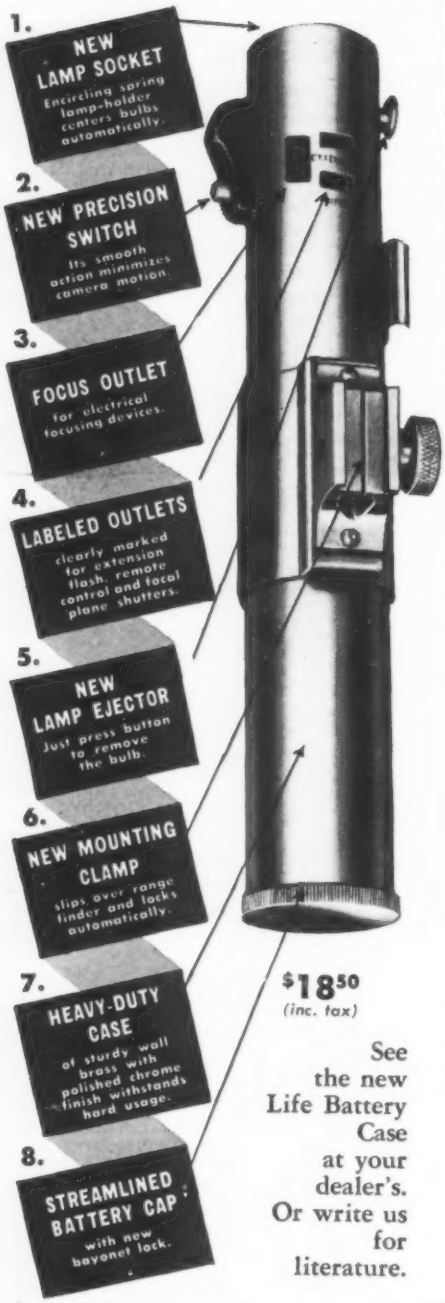

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For information and entry blanks write Herman V. Wall, 672 S. Lafayette Park Place, Los Angeles 5, Calif.

Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Missouri.
Closes Dec. 7.
Entry fee $1.
Four prints or transparencies allowed.
On exhibit at auditorium of Stix, Baer and Fuller, St. Louis, Jan. 9 to 22, 1950.
For information and entry blanks write Noel F. Delporte, Gen. Salon Chairman, 586 Stratford, St. Louis 5, Mo.

Fifth International Mississippi Valley Salon of Photography*, St. Louis Camera Club, St. Louis, Missouri.
Closes Dec. 7.
Entry fee $1 for four prints and/or transparencies. All transparencies must be of same size.
On exhibit at Stix, Baer and Fuller, St. Louis, Mo., Jan. 9 through 21.
For information and entry blank write Noel F. Delporte, salon chairman, 586 Stratford Ave., St. Louis 5, Mo.

First Louisiana Amateur Photographers Salon and Competition*, Louisiana Art Commission, Baton Rouge, Louisiana.
Closes Dec. 11.
No entry fee. Four prints allowed.
Open only to amateur photographers residing in Louisiana.
On exhibit at Louisiana Art Commission Galleries, Baton Rouge, Jan. 3 to 29.
For information and entry blank write Photo Contest, Louisiana Art Commission, Old State Capitol, Baton Rouge 10, La.

18th Detroit International Salon of Photography*, Photographic Salon Society of Detroit, Detroit, Michigan.
Closes Dec. 12 for prints, Dec. 15 for transparencies.
Entry fee $1 for four prints or transparencies.
On exhibit at Detroit Institute of Fine Arts, Jan. 22 to Feb. 12.
For information and entry blank write J. Barrett Burnell, 19429 Forrer, Detroit 19, Mich.

Fourteenth Virginia Photographic Salon, Camera Club of Richmond, Richmond, Virginia.
Closes Jan. 11.
Entry fee twenty-five cents per print, maximum of eight prints allowed.
On exhibit at Valentine Museum, Richmond, Va., Feb. 12 to March 12.
For information and entry blank write L. Franklin Penney, salon director, 724 N. 35th St., Richmond 23, Va.

Seventeenth Wilmington International Salon of Photography*, Delaware Camera Club, Wilmington, Delaware.
Closes Jan. 11.
Entry fee $1. Four prints, any process, allowed.
On exhibit at Delaware Art Center, Wilmington, Feb. 5 to 27.
For information and entry blank write George M. Hawk, 208 W. 35th St., Wilmington, Del.

5th Chicago International Exhibition of Nature Photography*, Nature Camera Club of Chicago, Chicago, Illinois.
Closes Jan. 16.
Entry fee $1 for four prints or slides.
On exhibit at Chicago Natural History Museum, Feb. 1 to 28.
For information and entry blank write Loukse Broman Janson, 6252 S. Kedzie Ave., Chicago 29, Ill.

13th Annual Circle of Confusion Salon of Photography*, Circle of Confusion, Whittier, California.
Closes Jan. 31.
Entry fee $1 for four prints or slides.
On exhibit at Whittier Art Gallery, Feb. 12 through 26.
For information and entry blank write R. H. Murphy, salon chairman, 717 S. Greenleaf Ave., Whittier, Calif.

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If You Want to Photograph Fashion

(*Continued from page 70*)

But whatever you do or don't do, cease worrying about techniques. Sharp technicians are a dime a dozen. It is men with ideas that get the gravy. And where do these ideas come from? According to Huene, they come from being "mentally alive." They also come from learning what fine artists were doing centuries ago, and keeping an eye on what your competition is doing today. They come from "working up to the camera" via intelligently compiled scrapbooks, notes, and careful sketching. Incidentally, sketching also has a financial advantage. It is easier to sell an art director with a preliminary sketch than with gestures.

Sketching and planning, for the amateur, can be done with the camera, too. Set up your camera, look in the finder or on the groundglass and think about the picture. What will it actually look like? What does it need? What will it mean? Make a shot, if you like, and use that for planning. Show it to your friends and volunteer models, explain what you want to do—the action, the mood, the effect you hope for. And when you have your picture in mind, use whatever technique you know well—without fussing—and use your energy to nourish your idea through to the negative.

Pictures, Huene says, are a language. *They must tell a story.* If you take several pictures, have them form a pictorial sentence. A series of such sentences is a good picture story. Without cohesion, dramatic pictures are no better than a poorly constructed sentence. They are disconnected words. Cohesiveness is the essence of pictorial journalism and of all good photography.

The candid and outdoor trend in fashion photography probably owes much of its force to an amateur. Avedon was an unknown when he burst in on the fashion world with his simple and active approach. The spontaneous and natural effects, the convincingness and freedom of the best of the "snapshots" did not escape the attention of art directors and photographers. But they have refined and improved the candid and informal type of fashion picture with the application of thought, careful planning, and good taste.

In underscoring good taste, Huene knows whereof he speaks, for he is a true cosmopolite. He matriculated at St. Andrews University, Scotland; speaks five languages; is a frequenter of art galleries here and abroad; delights in music; has a large library of good literature with which he is familiar; understands and enjoys contemporary art; and has traveled all over the world, familiarizing himself with the culture of the peoples in the counties he visited. He believes that this constant study and knowledge thus acquired have played a great part in helping him to the top.

If you are going to borrow from the fashion photographer to get the best possible picture of your girl or your family, you will have to watch for as many things

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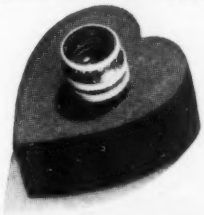

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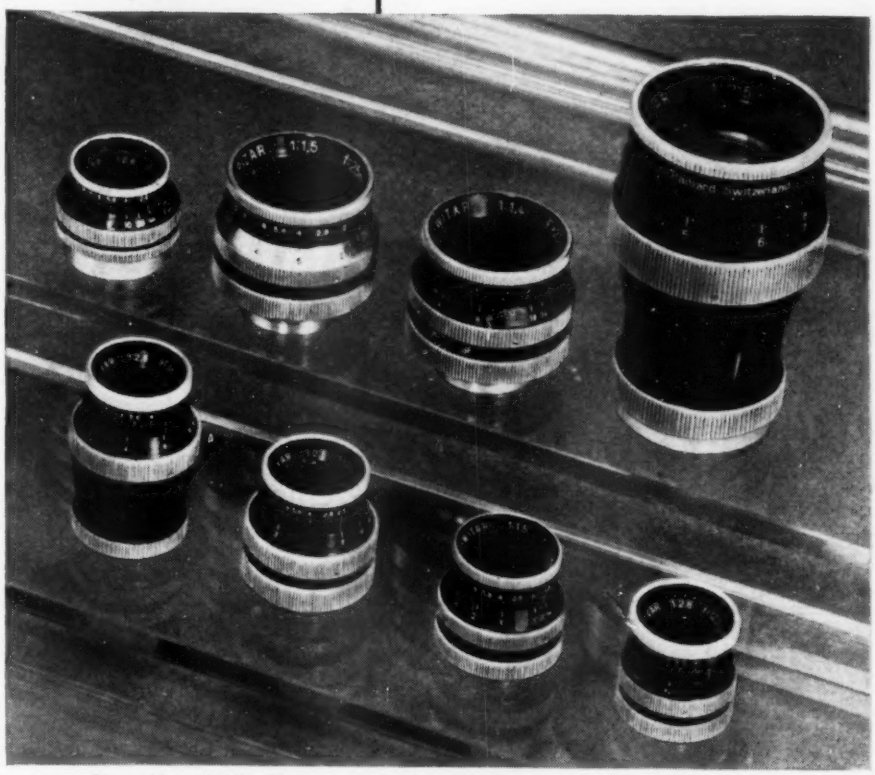

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in an informal picture as you would in a formal fashion portrait.

1. Your backgrounds must be right. Do not have them confused or fussy.

2. Your action must be rehearsed and changed quite a few times before you shoot that important picture.

3. Your pose must be studied to make sure it comes to a graceful and pleasant point at the right place in your setup.

4. Eliminate all wrong details—like wisps of hair hanging down, or slip showing.

5. Your costume must be appropriate to the action and to the person. It would be silly to shoot a running girl in a hobble skirt. It would be equally inappropriate to take a picture of a college girl in a sweater wearing Victorian mittens. Unless, of course, you mean your picture to be satirical.

6. Add simple but telling touches: possibly a rose in the girl's hand, or a book under her arm, if she is a co-ed.

7. Make sure your picture is not stilted like an old tintype. A family group picture can be telling without being stiff.

8. Print and show your best pictures. Listen and look for the reactions of people who have not just a personal interest in the subject and "how nice she looks." Talk to other photographers, to artists, to anyone of background and taste who will look at your pictures detachedly and occasionally make a pungent critical comment. Out of these comments and suggestions will come much help in crystallizing your own evaluation of your work. From this will come ideas for more and better pictures, for variety of treatments.

"Just as you cannot make pictures in a vacuum," Huene explains, "so you cannot hope to achieve professional success by hoarding them in your little ivory darkroom. If you have never heard of an editor, you are even; he hasn't heard of you either. Get together. Get acquainted. Toss some ideas around. Editors are people! Photographs are made at cocktail and luncheon parties. A good idea plus personal relationship is what counts."

Above all, Huene implores, keep photographs entertaining. Keep the job of taking them joyous. Do not labor over them—it shows in the pictures! "Photography, after all," says this great fashion lensman, "is just another show. So, do it with a light touch."—

FINE ARTS FESTIVAL SET

The high plane of work being done by serious amateur movie photographers will be exhibited at Asheville, N. C., in the Fine Arts Festival which gets underway October 13 and runs to the 15th. This first festival will be a combination of the arts and crafts. Art is represented by photography, music, painting, dramatics, and dancing. Craft will include pottery, basketry, weaving, and silversmithing.

The Movie Salon of the photography section is being handled by the local amateur movie organization, The Smoky Mountain Movie Club. The judges are James Wong Howe, Ralph E. Gray, FACL, PSA, and Charles VerHalen.—

New BOOKS

FEININGER ON PHOTOGRAPHY by Andreas Feininger. Published by Ziff-Davis Publishing Company, Chicago 1, Ill. Bound in du Pont Cordoba, 8½x11, profusely illustrated in color and black-and-white. 418 pages. $15.

Well-known to the readers of POPULAR PHOTOGRAPHY for his articles on photo-technique, for the serial feature "Feininger's Workshop," and as a star photographer for *Life*, Andreas Feininger has compiled in this book a comprehensive treatment of the handling of photographic tools and methods for creative ends. Feininger has mastered photo-technique for one purpose only: to create artistically satisfying and graphically exciting photographs. The result of more than two decades of intensive experimentation by the author, Part I of the book treats the technique of producing a photograph, while Part II deals with the art of making a photograph. Amateurs and professionals, beginners and veteran cameramen will gain immeasurably from the author's revelations of his own photographic know-how. He has dispensed with the abracadabra that clutters so many books on photography and emphasizes instead only those essentials which lead directly to better pictures. [*For more on Feininger, see the article beginning on page 50.*—ED.]

HALFWAY TO FREEDOM by Margaret Bourke-White. Published by Simon and Schuster, New York City. Paper bound, 5¾x 8½, profusely illustrated, 358 pages, $3.50.

Here's a report on the new India in the words and photographs of Margaret Bourke-White. The 112 pictures found in the book candidly demonstrate the way in which India is learning to find freedom. They also add further credit to the author's already distinguished record of shooting scenes of global change and upheaval.

EDUCATORS GUIDE TO FREE FILMS, Ninth Annual edition, compiled and edited by Mary Foley Horkheimer and John W. Diffor. Published by Educators Progress Service, Randolph, Wis. Paper bound, 8¼x10¾, 356 pages, $5.

This guide is designed to provide an information service on currently available free films for the busy film-user as well as for the educator who wants to enrich and vitalize his curriculum with films. This ninth edition contains 116 more titles than were listed a year ago. Of its 1,716 films, 511 were not included in the eighth edition.

ANNUAL DIGEST, 1949 SHORT COURSE IN NEWS PHOTOGRAPHY (Eighth Annual Session), edited by Alfred A. Crowell. Published by the School of Journalism, Kent State University, Kent, Ohio. Paper bound, 8x10½, illustrated, 32 pages. Copies are free and available as long as the supply lasts.

This annual contains a digest of lectures and demonstrations which constituted the 1949 Kent State University course for photographers and editors which was held last spring. The Ninth Annual session will be held from March 21 through March 24, 1950.

CANDID WEDDING PHOTOGRAPHY by Henry Lefebvre. Published by Henry Lefebvre of Lefebvre-Luebke Studio, Green Bay Wis. Cloth bound, 6½x9¾, profusely illustrated, 120 pages, $4.

This book is designed to help the professional or amateur who is starting out on shooting candid wedding photographs. It contains 50 full-page illustrations and opposite each of these is a page of text giving complete details on the taking of the particular picture. The introduction to the book should be of special interest to anyone considering entering or already in this field for it provides tips on equipment and the place of the photographer—from a social standpoint—at weddings.

WHITE COLLAR ZOO by Clare Barnes, Jr. Published by Doubleday & Company, Inc., Garden City, New York. Paper bound, 6½x 8¾, profusely illustrated, 74 pages, $1.

This hilarious collection of photographs takes the reader through the humorous routine that white-collar workers experience during their nine-to-five work day. Instead of pictures of people, this book features shots of animals in the characteristic poses of office workers. Should any one of these zoological studies leave a doubt as to the message the author wanted it to convey, the caption under the illustration will surely make the point in question apparent.

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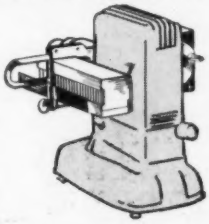

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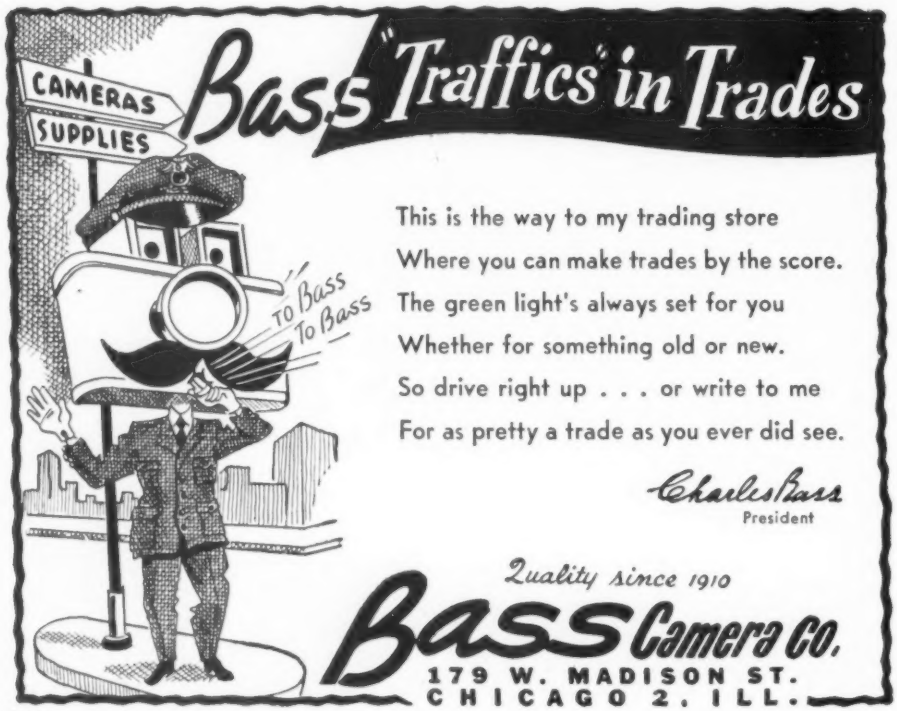

The Cat and the Crystal Ball

(*Continued from page* 73)

looking for something to shoot, but this fine day I had decided to turn my hand to a portrait of Diantha. She is a young actress and we both hoped that maybe a couple of good pictures would help her in some way or other. I had set up the tripod and was wandering around the studio (her dad is an architect) when we both noticed that Mory, fur sleek and eyes alight, was rubbing back and forth across the tripod legs. We didn't pay much attention to him and finally he began to talk, 'way back in his throat. It took quite a little while, but we finally got the idea. Mory wanted his picture taken, too. When we told him that *we knew* what he wanted, he seemed to understand and leaped up on a big work table, which he apparently had decided was the best possible setting for his feline beauty.

Then the hunt for props began. The usual lengths of red and black velvet were available, but I wanted something different. After all, if the cat was ham enough to want his picture taken, he deserved to have some added fillip in the shot. Diantha and I both went up to her grandmother's attic. Just in passing I might say that on a hunt of this sort, an indulgent grandmother and an overflowing attic are big assets. We dug around among trunks and boxes until we finally spotted some lengths of woven grass from Siam. The idea of a Siamese grass skirt for an Angora cat appealed to us both so we brought it down and began to drape it about the table while Mory watched or moved about, in order to accommodate our design. I wanted one more prop, something mysterious, to go with a cat. Finally Diantha's grandmother came up with the crystal ball. At first I wasn't sure my lights would carry it. There was never any question about what film to use—it had to be a color portrait. That was the only way to do justice to Mory, and to capture the beauty of the soft hues of the woven grass and the other elements in the picture setup.

By this time what seemed like a large crowd had gathered around, offering caustic comment and asinine advice. I began to feel that if this picture wasn't over pretty soon I'd come down with a fine case of shutter shakes or buck fever. Actually, I don't suppose that there were really many people there, but at the time I would have sworn that there was a large crowd. I kept hearing phrases: ". . . not enough light"; "can't be color, not enough contrast . . ."; "the cat won't hold still that long . . ."; "only four floodlamps, with her . . ." and so *ad infinitum*. Mory was the only one who managed to preserve his poise. He sat on the table watching the proceedings with a mildly bored air, watching me as I set the lights and measured the distance to him, time and again. He watched me check the lights as casually as though he'd spent all his life under studio spotlights.

The hard part of the problem was coming up. I'd found my subject (although

more properly, he'd found me), I had my props and I'd managed to ignore the kibitzers on the sidelines. But now I had to light the cat, light the ball, light the cloth—and all this with only four lights.

If I threw two on the cat and two on the background, equi-distant from the camera, I lost the definition I needed. If I moved three onto the background and one on Mory (even though I moved the fourth in close) I had a silhouette. For the picture to be successful, I had to separate the cat from the background, the crystal, and the grass cloth. And I needed texture. In the end I set three lights in a bank so that they lit the cat, the ball, and the grass, and moved the fourth in on the left to light the background. In this way I hoped to catch a little back-lighting on the cat's fur. Then, to really confuse the crowd, I pulled all my flood-lamps out and replaced them with flash-bulbs. I put a piece of soft tissue around the left and right bulbs in the foreground, leaving the center bare, and was ready to shoot.

There was, however, one slight difficulty. Mory, the great ham, had gone to sleep. Either sheer boredom or the warmth of the lights had made his white-haired majesty drowsy and there he lay, practically snoring. But that was simple—all the hecklers got together and coaxed some life back into the beast. He raised his head a bit and looked at the lot of us, a trifle disdainfully. It was just enough, but I still say it's really all the cat's fault. The exposure was 1/25 second at f/8. I had used daylight color film, blue flashbulbs, a Wratten 2A filter, and a lot of perspiration.—

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ANSWERS TO PIX-QUIZ

(See Page 28)

I. (4) a chemical which tends to inhibit fogging.

II. (4) potassium carbonate.

III. (2) a tripod accessory.

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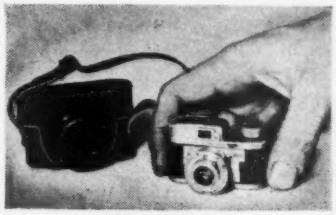

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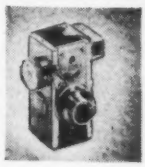

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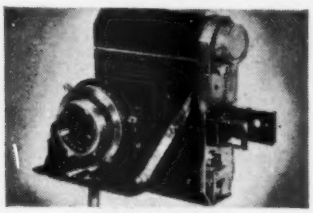

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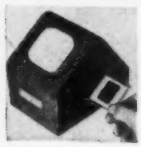

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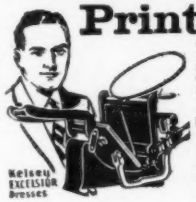

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Picture Time Is Play Time

(*Continued from page* 88)

little or no importance to the young child. The burden is upon you to make the visit enjoyable to him. If you get tense or impatient with a child, he will feel your mood and you will end up glaring at each other.

Incidentally, don't be misled by the fact that the mother, if you find it necessary to have her stay in the room, is herself displaying impatience with the child—that is a parent's prerogative, but not for you. You now have two problems: to continue your efforts with the child, and to soothe the parent by explaining that Johnny is reacting in a perfectly normal manner for his age and that you believe he is warming up to you.

It is wise to allow an hour for a sitting, if possible, so that you will feel no pressure of time if you run into difficulties. Some children are very friendly, take new situations in stride, respond readily, and the picture-taking session is over in fifteen or twenty minutes. On the other hand, many children are shy, some are nervous, some suck their thumbs, and you will find the visit more easy-going and successful if you give yourself plenty of time to win the child, and to allow him to feel at home and to respond naturally.

Your attitude from now on must be an outward-seeking attitude; forget yourself and bend every effort toward making it a pleasant experience for the child. The "how" you act is more important than "what" you say or what actual toys or games you use. You must be willing to meet the child at his level. This does not mean that you talk down to him but that you enjoy what is amusing to his stage of development. Don't underestimate a child, and never talk baby talk unless you want to be shamed by those wise little eyes. Call things by their correct names, and call the child by his name. Young children respond better if you say, "Johnny hold the toy, Johnny watch the little dog."

The child will not object to you adjusting his clothes or moving him *if* you wait until he has accepted you as a friend. Even then, always handle a child with a light touch and as little as possible. Quick motions toward him may startle him, so explain first what you are going to do. "I have to pull your shirt down, Johnny. It looks like you have a watermelon underneath."

No two children are alike and you simply cannot shove them into fixed categories unless you want stereotyped pictures. It is important to respect each child's individuality and to find his tempo. Scolding or shaming a child because he is slow to do what you want is absolutely taboo. Kid him along and pretend he is only teasing you. "Aw, Johnny, you're bouncing around like a bumble bee! Why, I had a little boy two years younger than you the other day and he sat as quiet as a little mouse." Appeal to his pride; make him want to show you how cooperative he can be. Children sometimes get into a situation and don't know how to get out of it, so you must save them from loss of face and give them a chance to change their minds gracefully.

Oftentimes Johnny is a high-spirited little creature and cannot hold still. (Why do we keep picking on Johnny? Let's talk about Karen for a change.) Our job is to make Karen work a little so that she will have to concentrate. For instance, if Karen goes into exuberant gales of laughter at everything I do, I give her something small to hide in her hands, and this holds her wildly moving hands quiet.

False faces, toys, games, books and other devices are used to capture the young subject's attention and to get him to give out with spontaneous expressions.

"Now, Karen, we're going to pretend that the toy is Pluto's bone and you aren't going to let him know you have it. Here's Pluto looking all over for his bone. Sniff, sniff, no, it isn't behind that girl's picture on the wall. Where can it be?" You can get several exposures while Karen is enjoying Pluto's vain search, and just before she tires of the game, begin another.

This time tell her you want to see how smart she is; whenever you say something wrong she is to tell you. This is a challenge and she must listen carefully, and therefore quietly.

"Jack and Jill went up the hill
To fetch a pail of water
Jack fell down and broke his crown
And Jill laughed like anything."

The first time she will go into gales of laughter again, but you get your pictures when you do the same thing to other Mother Goose rhymes. She anticipates your error, and her eyes light up without the former constant movement.

You can play variations of this game in a simpler form with a two-year-old. "What does a dog say? Bow-wow. What does a cat say? Moooo. No, no, that's not what a cat says. Karen tell me what a cat says." Another good sedative for a fidgety child, and especially a girl, is to put a dolly to sleep. Whisper, and say Shhh! in exaggerated fashion. She

will automatically calm down as you sing a lullabye.

Still another method of getting a lively expression without body movement is to pretend that what the animal toy is going to do is so difficult that he must have absolute silence. I use a Pluto manipulated by strings on a base (you can pick one up at any variety store, and with a little practice you can learn to work it with one hand). Say, "Pluto is very fussy —if children don't sit quietly he simply won't do this trick." The animal tells the child what to do, not the photographer.

Even quiet children often want to get off the stool before the sitting is over. You get around this by making the rest of the toys in the toy box sound so fascinating that the child will want to see them. "I know you will want to see our jumping frog, and I have a book with wonderful pictures."

If this doesn't work, we come to the interesting subject of bribes. I don't like bribes because they are practically an admission of defeat; you can't manage the child so you dangle a lollipop just out of reach. Perhaps you have been fencing with a spoiled little moppet or with a restless child, and you feel that you have exhausted all your resources except gentle Borgia-like devices such as the thumb-screw or the rack. Here is the time for your bribe. Only let's call it a reward; there's really quite a difference. A bribe is used as a threat. It is a mistake to say, "I won't give you something nice unless you start behaving yourself"; instead, try "You have been so good we can stop in a minute and you can have a cookie. I know it is difficult to sit still out I want to show you one more toy, and I know you are going to help me." Assume his cooperation and appreciate his difficulties.

Even a little shaver whose actions are making you foam at the mouth is probably eager to cooperate with you, and wants you to like him. He may be acting silly or obstreperous because he has found he can get desired attention from other persons that way. If you calmly ignore his foolish behaviour and praise his lapses into good deportment, he soon will learn that he must change his tactics to win your favour.

Never let the child know you are at your wits' end. Keep up a pleasant chatter, and slip easily from one game to another so that the child is hardly conscious that you are operating a camera. Exude confidence and wait until the mother and child have gone before you start twitching and sobbing, "Why do these things happen to me!"

The same "quiet" games mentioned above can be used on the shy child except that in this case you will start with them and work up to games which stimulate. Toys you give the child to hold should be small so they will not detract from the picture. Often a child will not relinquish a toy, and you don't want to be stuck with a large stuffed animal showing prominently in each pose.

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often more difficult to obtain than a smile. While children do have very expressive faces, they frequently display the blankest of looks to a photographer. And a surprising number of children hang their mouths open when they are listening. Alter your strategy and rather than entertaining him, ask him questions that make him think. Ask the young child, "Which would you rather have for a pet —a dog or a cat?" You might ask the older child, "What would you like to be when you grow up?" Guessing games serve a similar purpose. The two-year-old can guess what you have in your hand; the older child can play games such as, "I'm thinking of an animal that has four legs and a long trunk—what is it?" with the game becoming progressively more difficult.

If a child has been politely interested in your antics but hasn't really smiled, try fooling him with "Let's see if you can keep from smiling while I count to ten. I am going to try to make you smile but don't do it. One, two . . .", and in between each count make a funny face. Having admonished the child not to smile, he usually can't stay serious.

Should a child still look at you with all the animation of a five-day-old corpse after fifteen or twenty minutes of your gayest abandon, it may be the part of discretion to terminate the sitting. Do this not because your patience is at an end, but because an unduly shy child may be so overawed that even though he is taking everything in, he simply is not ready to give you his confidence. Children often hide behind a protective mask, and, shall I say it, look plain stupid when they are no such thing. The mother generally will appreciate your thoughtfulness in stopping before the child becomes tired and fretful, and the child will take away a pleasant memory and will be more responsive when he returns in a week; the ice has been broken and he will be ready to give you the responses you want. When he leaves be sure to say, "Thank you for playing with me today, it was fun. Come back and see me soon."

Children have wonderful imaginations, and you can utilize the simplest of toys to their great amusement. In order to get a profile view, I put some blocks on a yardstick, tell the child it is a train, and start them sliding first in one direction and then another. The children are delighted as the coal car runs away from the engine, and the caboose falls off! Make believe the toys are naughty; this always tickles a child's fancy.

It often is necessary to repeat a trick two or three times. The first time your little subject is interested, the second time he knows what to expect and his eyes light up, and by the third time the game is familiar and he finds it funny. A variation is to blow a whistle softly, next time blow it louder, and then ask, "Should I blow it louder still?" The child nods, you take a big breath, blow mightily but actually only touch it to make a tiny squeak come out. The child is tingling in anticipation of the awful

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noise, and then is delighted at the joke on us. And, of course, during this bit of by-play, don't forget to take pictures.

A book that serves multiple purposes is the animal book with a hole the size of a silver dollar punched thru the front cover and pages. It is small enough for the child to hold and look at, but more

This expression of sweet concern was elicited when the clever photographer showed the girl a doll with broken arms.

important you can play peek-a-boo with him and watch him through the hole when you are hiding so you don't miss any good expressions. My favorite trick with it, and one that never fails to amuse, is to tell the child to watch what comes out of this hole. First, I put my eye up to the hole, then my nose sticks through, and finally my tongue. The tongue always gets them!

When the sitting is over, you praise the child with "You were a good girl, Karen. Now you can run and tell Mother that we're all through." You are perhaps sagging a little in the joints at this stage, but all your weariness leaves you when Mama asks her small fry, "Well, Karen, did you enjoy having your picture taken?", and she replies, "But, Mother, I didn't have my picture taken—the lady just played with me!"—

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The ninth annual short course in press photography at Kent State University, Kent, Ohio, next year will be directed by George Yates, chief photographer of *The Des Moines Register and Tribune*. The course, open to photographers and editors, will be held from March 21 through March 24, 1950.

Yates, *Register and Tribune* staff photographer for 30 years, was 1949 chairman of the course. Earlier this year, at the National Press Photographers' Association convention, he received the Joseph A. Sprague Memorial Award for professional achievement.

William Eckenberg, staff photographer for the *New York Times*, will serve as chairman for the course next year. Joseph Costa of the *New York Mirror* will supervise the course's annual photo contest and picture exhibit.—

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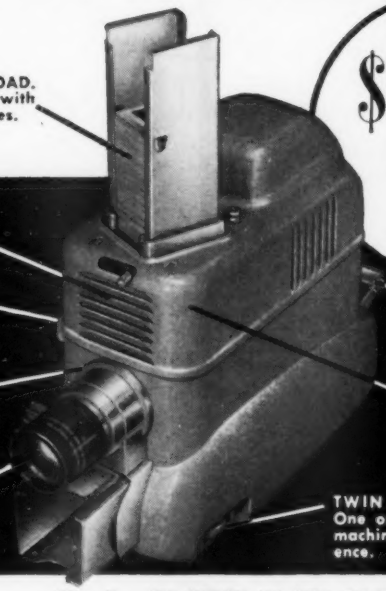

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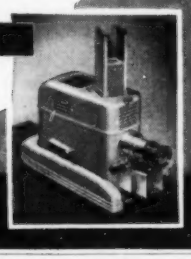

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CAMERA CLUBS

To Club Bulletin Editors

It was pleasant to observe the reader reaction to suggestions offered here regarding the physical treatment of camera club bulletins. A number of the club papers reprinted portions of our brief discussion, and obviously a majority of the clientele took the advice in the intended spirit.

Now that the bulletins have been covered with reference to physical appearance, it seems appropriate to offer a few similarly well-intended words anent the spelling encountered here and there. It is not expected that every local club editor be a Ph. D. But you should bear in mind that each member of your club or regional council is interested in the bulletin. Thus the bulletin becomes (a) a potential instructional medium, and (b) a means of building—or destroying—group morale. Your readers who honestly don't know the correct spelling of certain words tend to follow your style in spelling, be it right or wrong. And those in the group who do know the proper spelling will be either irritated, distressed, or amused when you fluff a word. On the one hand, then, you purvey erroneous ideas; on the other, you cause your colleagues to be a mite less proud of the organization. And in these days when club and council bulletins are being exchanged more and more widely, it's all the more important that your group's message be the best you can put out, in every way.

Among the hundreds of club news letters and bulletins we read in their entirety each month, the following words appear too often misspelled as you see them here: *incidently, accidently, amatuer, flourescent, diaphram, dessicated, lense,* and *complimentary* (in lieu of complementary).

Perhaps we're unduly concerned with all this—but the editors of a national magazine are all too well aware of what a ride some of their well-informed readers will give them when even a minor error appears in print. Certainly the ideas contained in your bulletin are the most important consideration. And the physical appearance carries weight, too. But don't neglect the spelling, if you want your paper to do its best possible job for the organization.

Hawaii Wants Salon Blanks

Under a new centralized routine, whereby *Camera Club of Hawaii* is to handle the mailing of its members' prints and slides to salons, the club requests that the various international salon officials send a dozen or so entry blanks for each show to *Hawaii*. According to *Hawaii's* Urban Allen, on several recent occasions Islanders have received requested entry forms only a day or so before the closing date. If possible, therefore, he asks that those handling international shows place his group on their regular mailing lists, to receive at least twelve blanks per show. He assures any interested salon secretaries that such a setup will bring a good response in the form of entries from *Hawaii* members.

Mr. Allen's own interest and unselfish efforts in corresponding with clubs which have requested organizational assistance should warrant a good response from salon officials everywhere. Entry blanks for your show should be sent as promptly as possible to Urban M. Allen, Box 3080, Honolulu 2, Hawaii.

The Way of All Flashpowder

Throughout the summer the well-planned parade float of *Calumet Camera Club* (Dolton, Ill.) had been winning honors in parades. The float's motif was a gay young couple having their picture taken at the beach in the Gay Nineties. Two *Calumet* members in archaic bathing suits posed repeatedly as a mustachioed colleague took "snapshots" with the aid of flashpowder and a venerable flashgun. They were all set to win still another award in a neighboring town one sunny day—but they never reached the reviewing stand. A can of flashpowder exploded in the photographer's hand. Result: three broken fingers, one finger out of joint, burns on hand, arm, chest, and face. The two "subjects" took an unexpected dive, waterwings and all.

The victim has been out of the hospital for some weeks now—but the *Calumet* folks advise you to leave flashpowder where it belongs—in the archives!

We Hear . . .

THAT a new camera club has been formed in the Pittsburgh area, known as *Graphic Arts of Greater Pittsburgh.* Meetings are held in the Emsworth Borough building, at 8 p.m. on alternate Fridays. The *Graphic Arts* folks are eager to hear from you, and will appreciate any helpful hints and ideas you can offer them. Write to the secretary, Charles W. Cratsley, 205 Hazelwood Avenue, Emsworth, Pittsburgh 2, Pa.

Despite the terrific heat this summer, the *Central Camera Club* (Brooklyn, N. Y.) put on a most successful series of classes for beginners. So popular was the course that eight *Central* members were needed to run things. By the way, *Central* is especially anxious to get a look at your club bulletin. Put them on your mailing list—they should be addressed in care of Mr. H. Schribbe, 3156 Fulton St., Brooklyn, N. Y.

The third annual school of photographic instruction is being held this autumn by *3H Camera Club*, of Harvey, Ill. Classes meet in the Harvey City Hall, and a competent group of instructors is in charge.

And now to an evening with splicer and rewinds. Have to cut the corn out of several hundred feet of unedited family movies, in preparation for an imminent gathering of the clan. There's some footage in that mess that I wouldn't even want to inflict on the 4-year-old!

—*Whit Hillyer*

Get Ready for Winter—Now

(*Continued from page* 49)

ment. The most important thing, however, is that you start selecting your apparel now and not when it starts snowing. All too often the latter is the case. A last-minute search sometimes is fruitless and results in your going out ill-clothed and catching a cold. Remember, no matter how much you pre-plan your shots, you still will be out-of-doors longer than it takes you to run to the corner for

That ornate street-lamp in the park or down at the corner should be included in the winter picture-taking plans you are now making. When laden with newly-fallen snow, it will become a thing of beauty.

a newspaper. And since this is the case you should dress as warmly as possible in order to be as comfortable as you can.

No special photographic equipment is necessary to shoot snow pictures. What you do have, however, should be put in good working order now and kept where you can pick it up in a moment.

One of the most important accessories you can take on a winter field trip is a lens shade. It will keep light reflections from bouncing off ice and snow and into your camera. Make sure the shade fits securely over the lens mount before you start your trip.

Also be sure you have a good supply of lens tissues handy. Even a slight temperature rise near a camera on a cold day—whether it results from your breath or the warmth of your hand—can dull the sharpest lens. Also it might be wise to take your camera into a repair shop in the near future to see if it is clean after the summer shooting, properly lubricated, and ready for use.

Check to see if your set of filters is readily available and clean. The medium-yellow one will be useful when you want to darken a sky. The deep yellow and light red filters can be employed to darken shadows and record texture in the snow, while the green one will come in handy when you want to prevent the green color of snow-laden evergreens from becoming black.

Incidentally, when hunting for poten-

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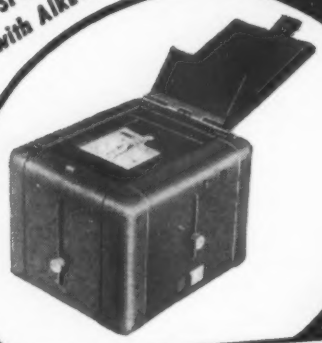

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tial snow pictures this fall, remember that many can be found in your own yard and along the street on which you live. Both of these locations are near at hand and will give you a chance to make at least a few shots if the first snowfall quickly turns to slush. Don't forget that ordinary-looking evergreen in the nearby park or your back yard. When decorated with freshly fallen snow it will become a thing of beauty. Also remember that the ornate streetlamp down at the corner may become salon material in about three or four months.

By following these few simple suggestions you can lay the groundwork for winter pictures. Cash in on Indian Summer while the weather is still mild. There are fine fall pictures in store and an opportunity to spot those promising locations that will pay off when snow is on the ground.—

Bruce Downes

(*Continued from page* 10)

the 35-mm camera by reason of its faster lens and greater depth of field at wide apertures.

Moreover, the 35-mm camera, compact as it is and with its eye-level finder, is far more easily maneuvered about by the photographer, who is in a better position to efface himself than is the man with the larger outfit. And there is the further, somewhat more subtle, advantage of the eye-level finder, which definitely gives many photographers the sense of having a more direct approach to their subjects. It is as if, as I believe Cartier-Bresson has said, the camera were an extension of the eye.

In enumerating the advantages of the 35-mm camera I am aware that I have made no points that have not been known for years, but they are due now for reappraisal in the light of photography's manifest growth. Thousands of photographers have progressed beyond the point of mere technical achievement and are striving to make pictures that reveal the life of our time from their own special viewpoint. The best of these men and women are managing to get into their pictures not only the sense of reality, of real people honestly caught in significant instants, but a certain visual order and harmony of the picture's content.

Great photographs have been made with all kinds of cameras, and it is not my intention to disparage the value and utility of any of them. But for the kind of realistic photography I am discussing I hold that no camera can come as close to reality as consistently as the 35-mm in the hands of a sensitive, skilled photographer. The reasons, which I have already given, are obvious. Nothing is so detrimental to spontaniety in pictures of people as lighting equipment and an obtrusive camera. Obviously, if you can eliminate all lighting equipment and use the smallest possible camera, and if you have the skill and tact of a fine photographer, you have reduced the enemies of spontaniety to the lowest practical level.

I would here venture a principle: *Spontaniety in pictures of people is likely*

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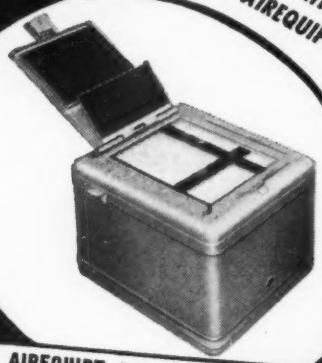

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to be in inverse ratio to the size of the camera. There are plenty of exceptions of course. Here are the obvious reasons for this conclusion: The larger the camera the slower the lens and the shallower its depth of field. And on this ascending scale more and more light is required until, for the large 8x10 cameras, you have to build a studio to contain all the lighting equipment needed. The more extraneous baggage you have to drag into a situation, the more contrived the situation must of necessity become until any resemblance to life your final picture has is purely imaginary.

The accompanying photographs make an interesting point. They were made by Dan Weiner, one of the best of the younger magazine photographers, for *Collier's*. Weiner, an inveterate 35-mm man, took his Contax and his Rolleiflex to Kentucky to photograph Louisville's Mayor Charles R. P. Farnsley. He did most of the job with the Contax, but used the Rollei for one series of shots in which it was important to get a background panel of type sufficiently sharp to be legible.

Faced with a situation in which the light was poor and in which he required considerable depth of field, Weiner used his Rollei with two floodlamps in reflectors, bouncing the light off the walls. Because he had to use a tripod and two pieces of artificial lighting equipment his Rollei shots of Mayor Farnsley were considerably less natural than those made with the Contax. In it the mayor and anyone who looks at the picture obviously are conscious of the presence of the photographer.

Now this is by no means to disparage the Rolleiflex camera. Many photographers use the Rolleiflex and make realistic, spontaneous pictures with it. I simply have chosen these pictures of one man made on location by one photographer with the two types of camera. With the Contax, its Sonnar *f*/2 lens wide open, Weiner moved right into Mayor Farnsley's natural habitat while the colorful, homespun character was at work. The photographer moved about unobtrusively, without detriment of flash or flood lights, and came up with a series of pictures that gave the readers of *Collier's* an intimate picture of Louisville's mayor as he really is. The photographer's presence is nowhere evident in the Contax pictures. They show the mayor just as he appears to any friend who may drop into his office to chat for a moment—completely informal and at ease in his surroundings.

It has been farthest from my intention in this discussion to champion the 35-mm camera against all others. All cameras have their uses and special purposes and great photographs, as I have said, can be and have been made with cameras of every sort and size. Moreover, for many amateurs the 35-mm camera by reason of its technical problems, is not by any means ideal.

This whole discussion referred primarily to realistic photography, which I happen to feel is the particular province of the camera, which has no peers as an instrument capable of reproducing images in nature with supreme accuracy.—

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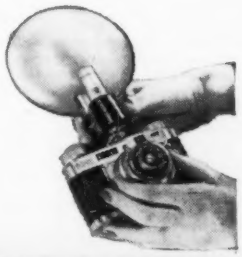

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TRADE NOTES AND NEWS

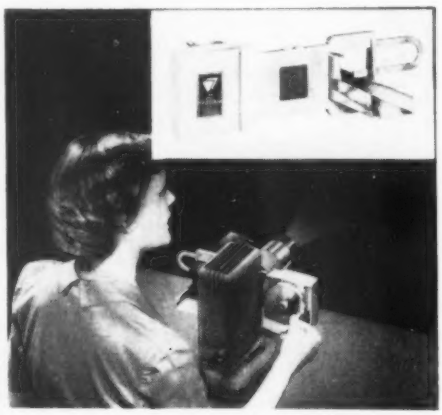
A LOWER-PRICED press-type camera is placed on the market by Graflex, Inc. Rochester, N. Y. with its new 2¼x3¼ Century Graphic. Similar in appearance and design to the Pacemaker Crown Graphic, the new camera has many of its features, too. It is equipped with the new Graflex Trioptar *f*/4.5 coated lens in Century shutter with built-in synchronization. The shutter has speeds from 1/10 to 1/200 second, Time and Bulb. The camera also features the Graflok Back which is a Graphic back with built-in slide locks and removable focusing panel. This back permits the use of the new Graflex accessory back, the Graflex Roll-Film Holder which is available in 2¼x2¼ and 2¼x3¼ sizes. The price of the camera is $109.50 and the Roll-Film Back, $19.95.

Century Graphic has the new Graflok Back.

THE DELUXE MODEL of the Commander Viewer is introduced by the Arcadia Mfg. Co., 2646 W. North Ave., Chicago, Ill. The new viewer is equipped with a rectangular lens which makes it possible for an entire group to view color slides or strip film at the same time. Magnification of the new lens is between 2¼ and 3 times. Regular equipment is the two standard flashlight batteries housed in the plastic case. The cells furnish the viewing light. The price is $5.95.

NEW-TYPE SAFELIGHT filters are placed on the market by the Eastman Kodak Co., Rochester 4, N. Y. The new filters are made with a single sheet of glass on which is coated the Wratten filter gelatin. The gelatin-coated glass, plus a diffusing material, is encased in a Tenite coating for protection against scratches. The filters, which are water, moisture, and solution resistant, are being made in sizes and colors identical to the previous filters. The new line is complete with the exception of the Wratten Safelight Filter No. 7 which remains unchanged.

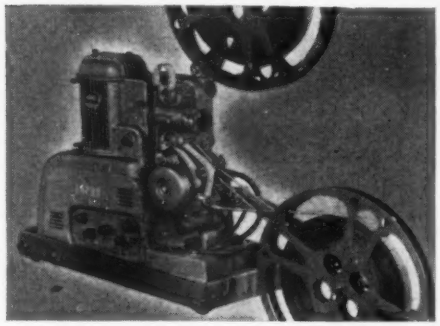
FOR EASIER PROJECTION with TDC Vivid projectors, the new Selectron Automatic Slide Changer is introduced by Three Dimension Co., 4555 W. Addison St., Chicago 41, Ill. The changer handles all types of 2x2 slides in cardboard, glass, or metal holders. Selectrays are an integral part of the unit and act as a permanent file, holding up to 30 slides individually indexed. The Selectron unit costs $25, and the Selectrays which fit into it are priced at $1 each.



Automatic changer handles all 2x2 slides.

A MECHANICAL DEVICE which blends up to five separate negatives into a single composition without separation lines is introduced by the Terry-Tim Studios, 820 E. 7th St., Newport, Ky. The new Montage-O-Graph comes complete as a knock-down kit that includes an easel with 4 wooden pegs, margin masks, a target shield for composing the pictures on the easel, and 5 "zig boards" for making the actual exposures. The user assembles the unit and uses it in place of his regular enlarging easel. The price is $5.50, including tax. Write the manufacturer for complete information.

A LIGHT-WEIGHT one-case portable 16-mm sound projector is being introduced by Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill. The new Stylist projector is built of light magnesium and plastic parts so that its total weight is reduced to 20 pounds. The unit has centralized controls and other features found on Ampro projectors, and is equipped with an 8-inch Alnico speaker, amplifier, cords and accessories which are all housed with the projector in a luggage-type carrying case. The complete unit, weighing less than 29 pounds, costs $325. Write the manufacturer for complete information.



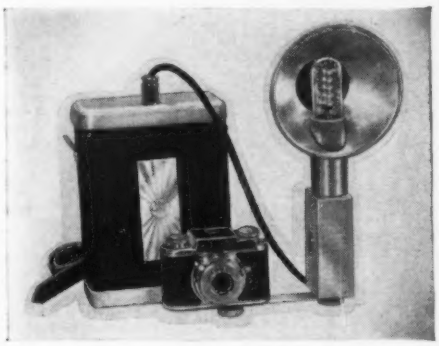
Compact sound projector made of light metal.

A NEW REFLEX camera is placed on the market by the Royce Camera Co., 1525 N. Ivar, Hollywood, Calif., with its Royce Reflex which takes 12 2¼x2¼ pictures on No. 620 roll film. The twin-lens camera features a leather-covered aluminum body, a 75-mm Wollensak *f*/4.5 Anastigmat taking lens in Alphax Synchro shutter with speeds up to 1/150 second, Time and Bulb, an *f*/3.5 viewing lens, groundglass and sports-type finders, depth-of-field scale on viewing lens

New focusing reflex in medium-price field.

focusing ring, and a standard bayonet flash connection. The price of the camera is $49.95, including tax.

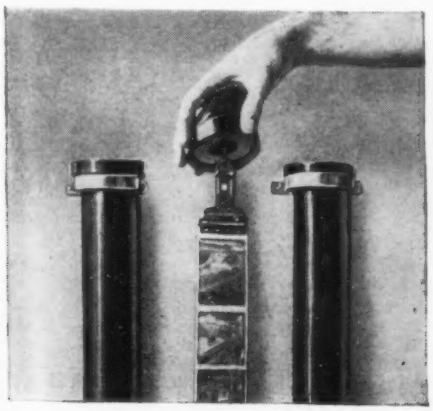
A PORTABLE DRY-CELL-operated electronic flash unit is introduced by Rulison Photo Products, 4540 N. Ravenswood Ave., Chicago 40, Ill., with its new Sun-Lite unit which weighs about 6 pounds. The unit includes a power pack, a rectangular flash head adapted for universal camera mounting which produces more than 100 intense 40 million lumen flashes on one set of bat-



New electronic flash weighs 6 pounds.

teries, and an alchemized reflector. It can be synchronized with all standard shutters. Solenoid operation and shutter switch outlets with off-on switch and push button are contained in the flash head which is connected to the pack by a plug-in cable. The price of the unit is $39.95 plus tax. Write the manufacturer for complete information.

DEEP-TANK DEVELOPMENT of roll film in all the popular sizes is made practical for amateurs by the new Deepster tanks being offered by Glen Camera Products, 65 Glen St., Glen Cove, N.Y. The tanks are lengths of flexible hose, impervious to photographic chemicals, which are heat-sealed at the bottom and supported at the top by metal rings which fasten to the wall. The film hangs full length, supported at the top by a film clip fastened to the inside of a light-tight cover that is twisted periodically for agitation, and is kept from curling by



Hose-type developing tanks for roll film.

a second clip used as a weight at the bottom. A developing unit comes complete with two tanks, one for developer and one for fixer, each requiring a little less than a gallon of solution. Light-tight caps and wall-brackets complete the setup, which can be used for permanent storage of the solutions throughout their life. The price is $7.95 plus tax.

FOR ACCURATE MEASUREMENT of chemicals, the new Ohaus Laboratory Weights are placed on the market by the Ohaus Scale Corp., Newark 2, N. J. The complete set of weights, from 1 to 50 grams, is made of highly polished brass and adjusted to meet Bureau of Standards Class C Tolerances. The denomination of each weight is marked for quick identification. The unit, complete with stainless steel forceps and packaged in Clear-View plastic case, is $2.50.

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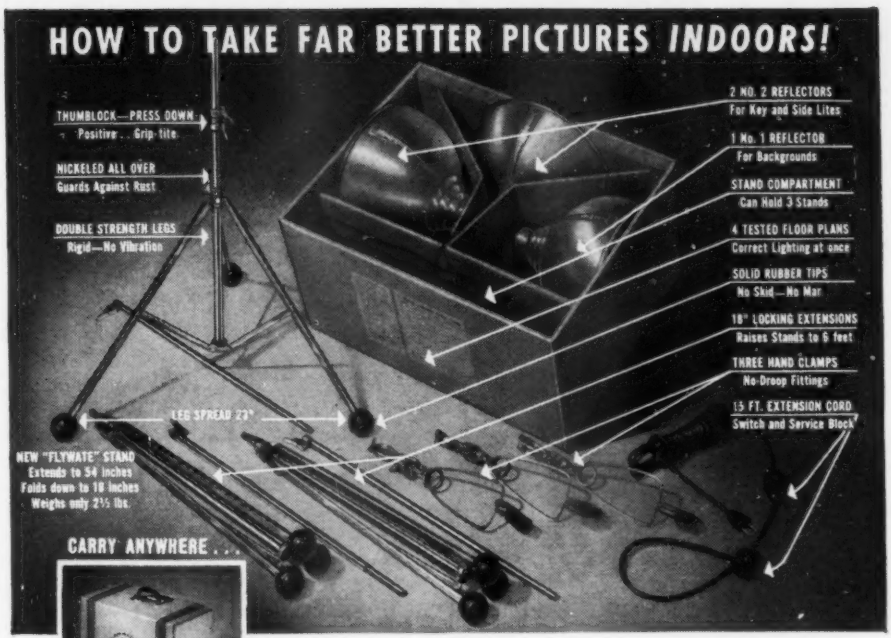

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Turret Model with f/2.5 & 1½" telephoto lens f/3.5 Ctd. Reg. $170. . **$120**
A special close-out makes this buy possible. Licensed by Kodak. Single frame exp.

D. KINE EXAKTA II with f/2.8 Zeiss Tessar "T" Coated Lens. **$185.00**
Only at Tru-Val at these low prices. 20 speed shutter 12 to 1/1000. Auto sync. self-timer. Built-in flash sync.
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Develop your own Steky, Mighty Micro, etc. camera negs., color or B&W. With this compact home developing kit.

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For 8 & 16mm. Sound & Silent movies.

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Close-up device adjusts to fit camera.

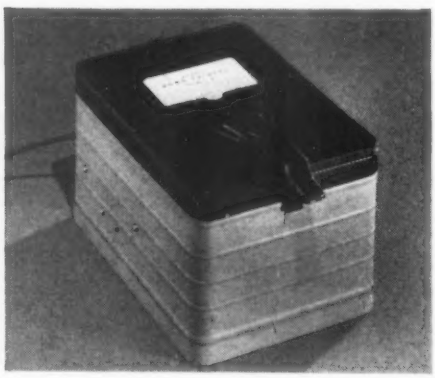
Ultra-Focuser is introduced by Hollywood Cine Products, Lakeland Village, Elsinore, Calif. The unit consists of a camera plate, supplementary lens holder, and adjustable rods. In use, the camera is attached to the camera plate which in turn is attached to the tripod. By adjusting the rods, the lens in the holder is placed directly in front of the camera lens which is set at infinity. The focal length of the supplementary lens being used determines the distance from the subject to the supplementary lens. The device is equipped with 3 lenses for focusing at 8, 12, or 18 inches.

WIDE-ANGLE LENSES for 16-mm movie cameras are introduced by Elgeet Optical Co., Inc., Rochester, N. Y., with its new Elgeet 13-mm *f*/1.5 lens, made up of seven coated elements. The hood of the lens is fitted with a filter retaining ring that accommodates Series 6 filters. Other features

Prime wide-angle lens for 16-mm movie cameras.

include an engraved depth of field scale which shows the range over which the lens is in focus at various diaphragm openings, and click stops on the diaphragm. The price is $88.95, including tax.

A CONTACT PRINTER that accepts negatives up to 4x5½ inches and paper up to 5x7 has been placed on the market by Eastman Kodak Co., Rochester 4, N. Y. The new



Printer for 35-mm and large roll-film sizes.

Kodak Home Printer features a 1-piece platen which is lined with a foam-rubber pad, 4 independent masking guides, paper locating guides that can be adjusted to give ¼-inch or wider margins, micromatic

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8"x10" $2.00; mounted 2.50

2¼" x 3¼" unmounted in lots of ten or more, "assorted." EACH 25¢

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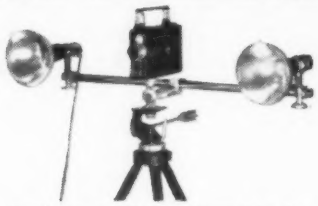

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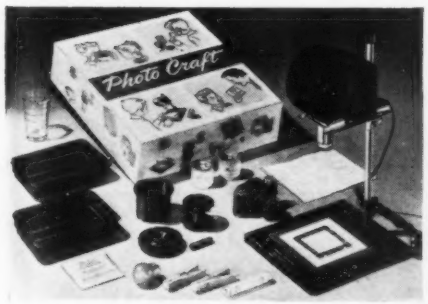
switch, and a 7½-watt ruby safelight lamp. The unit, which also can be adjusted to permit strip printing of 35-mm and larger roll-film negatives, is priced at $12.50 including tax.

FOR THE BOLEX H-8 and H-16 movie cameras, the Mills Electric Motor Drive is announced by The Mills Photographic Eng. Laboratory, 1857 N. Western Ave., Hollywood 27, Cal. The portable and reversible unit weighs 12 pounds and will operate the camera at 16, 24, 32, and 64 frames per

Drive mounts on camera; case contains batteries.

second. The housing of the device is machined out of a solid block of aluminum and the shaft of the electric motor is mounted in ball bearings and requires no lubrication. The motor drive operates with 3 standard 6-volt A batteries, which are included, and is equipped with connecting cord with built-in switch, leather carrying case for batteries and drive unit, and complete instructions. The price is $97.50.

A COMPLETE KIT for the newcomer in photography is introduced by American Photo Laboratories, 28 N. Loomis St., Chicago 7, Ill. The new Recor Photo Craft Kit includes everything from the camera to darkroom equipment, chemicals, enlarger



Complete kit for newcomers to photography.

and paper. The camera uses No. 828 film to give 16 exposures, has speeds of 1/125 second and Time. The adjustable focus enlarger is complete with lamp, lens, and baseboard. The price, complete, is $12.95 including tax. For complete information, write the manufacturer.

A SELF-MAILING EASEL is introduced by E. P. Kardcraft Co., 3152 Haddington Dr., Los Angeles 34, Calif. The unit is a combination Christmas folder with red or green frame, which accepts a photograph, and is inscribed with an appropriate holiday message. When the flaps of the easel are folded and gum edge moistened and sealed, the unit becomes a 4-inch square self mailer. The price is $2 for 25.

MADE IN HOLLAND, new Fix-Duplex photo corners which are available in many soft colors and tones are introduced by the importer, Ralph O. Pollock, 366 Madison Ave., New York 17, N. Y. The specially-treated gummed paper is wafer thin and points are eliminated to facilitate picture alignment. The price is 10 cents for a package of 100 transparent corners or 60 colored corners.

INDOOR FLASH with outdoor color film is possible with the new Daylight Flash (2B) Tiffen Photar Color Correction Filter introduced by the Tiffen Mfg. Corp., 71 Beekman St., New York 7, N. Y. The filter eliminates the need for using blue flashbulbs for indoor shooting. The filters are available in sizes from 21.5-mm to 3 inches, and range in price from $1.35 to $8.

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EXAMINE ITS:

- automatic coupled range finder focusing
- handy plug-in flash unit for indoor snaps
- fast f3.5 lens for year 'round picture-taking
- wide range of speeds—1/300 for action

COMPARE ITS PRICE:
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FOR ONLY $3.00 PER ROLL

DYNACOLOR including: processing, tax and return postage!

Now DYNACOLOR full color, fine grain movie film, daylight or tungsten, for only a few cents more than ordinary black and white! 25 ft. rolls are *double*, providing 50 ft. of pictures. Unsurpassed in speed by any color film. Sensational low price made possible by a new manufacturing technique, unique automatic process controls and direct-to-user service. Direct service also means faster delivery, fresher film. Users everywhere praise Dynacolor. *Don B. Sanders of Salt Lake City, Utah,* writes, *"I am very satisfied with your product and it should certainly become one of the leading color films."*

Get started *now* using this great low-cost color film. *Money back if not satisfied.* Send check, cash or money order today.

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Send for sample strip of processed Dynacolor Film; also literature, order blanks and details on the DYNACOLOR DIVIDEND Club for regular users. Address: Dept. 2.

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with the
NEW MULTEE-FLOOD
PORTABLE LIGHTING UNIT
with GE **FLOOD LAMPS** and
FREE CARRYING CASE
AS NATIONALLY ADVERTISED

MODEL WL-202

This amazing, improved indoor lighting unit is available now at a price you can afford. The New MULTEE FLOOD includes—Newly designed Handle, New Camera Bracket, Unbreakable Sockets, Aperture Chart, New "T" rated switches, Heavy duty Cord. Underwriters approved.
Model WO-202 Furnished complete with carrying case.....only **$6.95**
Model WL-202 with case and 2 GE lamps .....only **$9.95**

The 4 light Multee Flood No. WO-404 is especially designed for taking indoor movies of large groups, action shots and portraits. Same quality construction and features as above. Complete with carrying case only **$10.95** (Less Lamps)

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USERS OF THE PRESS-type 4x5 cameras can convert them into enlargers without special installation or adjustment with the new Aristo Cold Light Pack manufactured by Aristo Grid Lamp Products, Inc., 106-23 Metropolitan Ave., Forest Hills, N. Y. The Pack fits over the back of the press-type camera and consists of the Cold Light Unit, adapter frame, diffuser element, and glassless negative holder. The price complete is $38.75 including tax.

A PROFESSIONAL negative color film is announced by the Eastman Kodak Co., Rochester, N. Y. with its Kodak Ektacolor Film which produces a negative whose colors are complementary to those which will appear in the final print. The film eliminates the need for masking and for separation negatives. Supplied in 4x5, 5x7, and 8x10 sheet-film sizes, the film is intended primarily for professional use with artificial light. Chemicals for processing will also be made available. Kodak Pan Matrix Film, also recently announced, permits positive color printing matrices to be made directly from Ektacolor transparencies by either contact printing or enlarging through filters without any intermediate steps. A special black-and-white proofing paper for use with Ektacolor film and a special Kodak Vacuum Register Board to speed printing with Pan Matrix film are also announced.

NEWS NOTES: The Gopher Laboratory, 19 Washington Ave., Minneapolis 1, Minn. introduces its new Brush-A-Photo Kit which contains developer and fixer, a printing frame, two brushes, and a supply of sensitized paper. The user takes a negative, places it in the frame over a sheet of sensitized paper and exposes to an ordinary lamp. The developing liquid is brushed across the face of the print and is followed by the stabilizing liquid. Price is $1.

All new 3¼x4¼ and 4x5 Super D Graflex and 2¼x3¼ RB Series B cameras are now equipped with the Ektalite screen as standard equipment, Graflex, Inc., Rochester, N. Y. announces. It is mounted under the groundglass to produce a brighter image for focusing.

Alkon Photo Products, Inc., 230 E. 124th St., New York 35, N. Y., announces the availability of the new 2¼x3¼ Alkon All Metal Cut Film Holders.

Aluminum castings replace stamped steel forms in the new housing for the Kimac Deluxe Universal Projector manufactured by the Kimac Co., Old Greenwich, Conn.

Schoen Products Co., 519 W. 31st St., Los Angeles 11, Calif., announces that its new model Hollywood splicer is equipped with a molded rubber vacuum base which gives the unit a no-slip feature.

As an additional service to photographers, the Eastman Kodak Co., is now packing a new information slip in each box of its Kodak Ektachrome Sheet Film. This slip indicates the amount that normal exposure should be increased or decreased if any variation from the published ASA Index is necessary for that particular emulsion coating.

Mavco Inc., 14 E. 38th St., New York, N. Y., is introducing a new animated movie projector for children. The Disney-land Projector uses 1-foot strips of full-color film and sells for about $4.95. Write Mavco Inc. for complete information.

Polaroid Corp., Cambridge 39, Mass., announces that a reasonably unlimited supply of film for the Polaroid Land camera is now available.

Eastman Kodak Co. is now packaging all its black-and-white professional sheet films and Kodak Ektachrome film in bulk packages in order to permit a saving in costs and storage space for large users.

The American Speedlight Corp. has appointed J. G. Saltzman, Inc. its exclusive sales outlet for the Ascor Sunlight equipment and for specialized and custom-built equipment.

DeJur-Amsco Corp. 45-01 Northern Blvd., Long Island City, N. Y. announces a 25 per cent price reduction for the DeJur Dual Professional Lifetime Exposure Meter. The price is now $24.50 including tax.

Testrite Instrument Co., 57 E. 11th St., New York 3, N. Y. has reduced prices on its line of movie film and 35-mm color slide enlargers.

Powell Products, 134 N. LaSalle St., Chicago 2, Ill., and Acme-Lite Mfg. Co., 401 N. Wood St., Chicago 22, Ill., have announced that several of their photographic lighting units received the approval of Underwriters' Laboratory during the past month.

Two quality foreign photographic publications now are being imported regularly and subscriptions can be obtained through Rayelle Foreign Trade Service, 5700 Oxford St., Philadelphia 31, Pa. They are the Swiss International Magazine, *Camera*, and the British publication, *Photography*.

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10 2¼x3¼ COLOR PRINTS in Christmas Folders **$2.75**
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CONTESTS *and* MARKETS

CONTESTS

GRAFLEX, INC., announces the 1949 Graflex Photo Contest, which opens October 1 and closes December 1, 1949. Pictures taken since December 1, 1948, with any Graflex-made camera are eligible for this contest. Prizes totalling $5,000 will be awarded. The black-and-white division will have three classes; teen-agers, non-professionals, and professionals. The color division will be open to anyone. The three classes will be further subdivided into action and feature groups. Ten black-and-white and five color entries allowed. For information write Graflex, Inc., Rochester 8, N. Y.

SEAMEN'S CHURCH INSTITUTE of New York will once again serve as the host for an annual marine photography contest, sponsored by the Artists and Writers Club. This contest is open to all active seamen, and only marine subjects should be submitted. Any size print is acceptable; glossy prints are preferred. Five prints will be awarded prizes of five dollars each. For further information address your inquiry to Seamen's Church Institute of New York, 25 South St., New York, N. Y.

REALTOR'S CAMERA CLUB is inaugurating a contest for pictures used in the real estate business. The contest will climax an exhibit to be held in connection with the November convention of NAREB in Chicago. Four classifications are to be used for the judging of the contest, three black-and-white and one color. A winner's prize of $50 and an honorable mention award of $25 will be given in each classification. Only realtors, their employees, and staff members of member real estate boards and associations are eligible. For entry blanks and information write Charles T. Stewart, NAREB, 1737 K Street, NW, Washington 6, D. C.

TRAFFIC REVIEW, quarterly publication of the Traffic Institute of Northwestern University, will conduct the 1949 Police Photography Contest. The contest ends Nov. 1. Any member of a city, township, county, special district, state or provincial police department, in either the United States or Canada, may enter. Members of the military police or shore patrol are also eligible. All awards will be made in United States Savings Bonds, with first and second prizes in each of three classifications, and a third award for best picture in the contest, to be given. As many entries as desired may be submitted by any photographer, or by any person for him, with the approval of his commanding officer. Entry blanks should accompany each picture. For entry blanks and information write Police Photography Contest Editor, Traffic Review, 1704 Judson Ave., Evanston, Ill.

PICTURES, Eastman Kodak's Snapshot Magazine, announces a series of six monthly contests for amateur photographers. These contests will run from October, 1949, through March, 1950. Prizes totaling $175 cash will be awarded each month. There is no restriction on subject matter, but human interest pictures are preferred. Entries must be black-and-white prints, not larger than 5x7. No entry blanks are required. Each month will have a suggested theme, which will be printed in *Pictures*. This magazine is distributed free through photographic dealers and photofinishers. Complete contest rules also appear in the magazine. Send entries to PICTURES Contest, 343 State St., Rochester 4, N. Y.

ALKON PHOTO PRODUCTS, of New York, is sponsoring a series of monthly contests. This series is called the Alkon News Pix Contest. Each month sees the running of a different contest. Separate prizes are awarded for each monthly contest. First prize is $100 cash, second prize is $50 cash, and third prize is $25 cash. In addition, the first-prize winner will have his picture published in Alkon News Pix. Also, an 11x17 poster showing the winning photograph, a picture of the winning photographer, and a short biographical sketch of him or her, will be placed in the windows of camera stores throughout the country. This contest is open only to prints made from nega-

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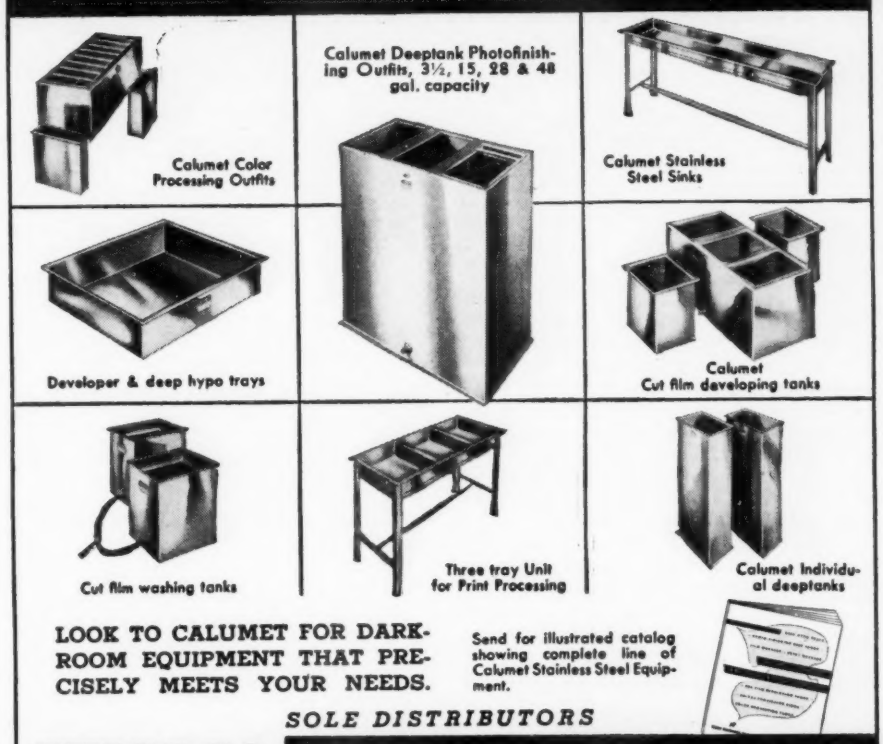

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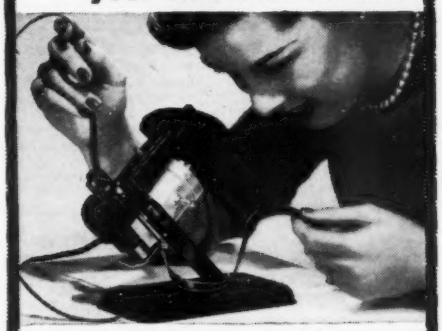

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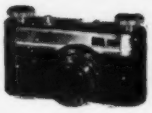

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tives exposed in Alkon sheet film holders. Model releases should be available upon request. No prints larger than 8x10 will be accepted. All entries must be postmarked before midnight of the last day of the month to be eligible for that month's contest. For further information write Alkon News Pix, 103 E. 125th St., New York 35, N. Y.

CONTINENTAL PHOTOGRAPHIC LABORATORIES is sponsoring the 2nd Annual Dufaycolor Transparency Contest. Closing date for the contest is midnight, Dec. 31. The contest is open to anyone submitting exposures made during the calendar year 1949 on any size Dufaycolor film. First prize is $50, and five other awards, consisting of merchandise, will be presented. No entry fee is required. For information and entry blank, write Continental Photographic Laboratories, Mail Order Section, Box 44, San Francisco 1, Calif.

MARKETS

RELIGIOUS NEWS SERVICE is in the market for photos of a religious or inspirational nature. Scenics, family groups, seasonal shots, children at play or prayer, Bible studies, Sunday school subjects, and other church activities are preferred. Photos showing life and customs in so-called missionary countries are also desired. This agency is seeking regular photo correspondents all over the country who will cover religious news developments. Address all inquiries to Photo Dept., Religious News Service, 381 Fourth Ave., New York 16, N. Y.

FEDERAL MOTOR TRUCK CO. wants photographs of Federal trucks in action, or picture stories showing how Federals are used in specific industries. Human interest photographs tying Federals in with children, pretty girls, and animals also are desired. The company will pay from $5 to $10 per photograph according to merit. Send photographs and requests for additional information to Robert Lund, Federal Truck News, Federal Motor Truck Co., 5780 Federal Ave., Detroit 9, Mich.

WISCONSIN STATE HIGHWAY COMMISSION is in the market for Wisconsin industrial scenes of good pictorial quality for the 1950 Road Map picture section. This map is published by offset lithography, and prints should be of good reproductive character. Indoor or outdoor shots of any Wisconsin industrial subject, from cheese-making to lake shipping, will be considered. Prices will range from $5 to $10, and deadline will be in December or January, when the layouts are ordinarily prepared. Entries may be mailed to L. E. Blair, 605 Sheldon St., Madison 5, Wis., with return postage enclosed.

CALIFORNIA STATE DEPARTMENT OF EDUCATION is currently engaged in the preparation of a fourth grade textbook on Mexico. This book will be heavily illustrated. The Department of Education is in the process of collecting illustrative material for the book. Current prices will be paid for material selected. Types of pictures needed include photographs and larger color transparencies of city, village, and rural life in Mexico. Pictures of industry, agriculture, business, and social activities are desired. Scenic quality is not the particular requirement; rather people and how they live, as well as some material showing the historical background of Mexico, and some of the geographical environment. Material should be sent postage paid to Francis W. Noel, chief, Bureau of Audio-Visual Education, State Department of Education, Sacramento, Calif. Material not selected will be returned postage paid. Any information desired concerning this market may also be obtained at the above address.

B AND B PRODUCTIONS desires to purchase 16-mm movies of vacation sites, located anywhere in the world. Payment is said to be good, and national recognition will be given the photographer of any film used. Films must be sound speed, either color or black-and-white. Films not accepted will be returned in one week. Address all inquiries and films to B and B Productions, Perth Amboy, N. J.

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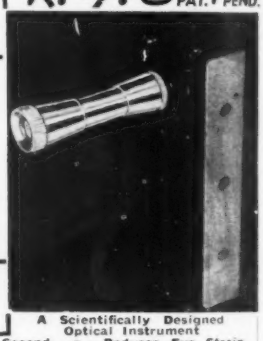

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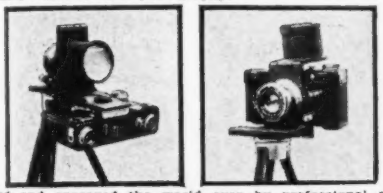

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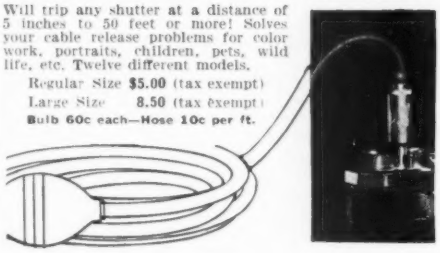

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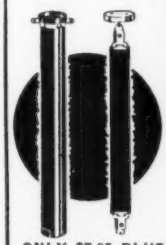

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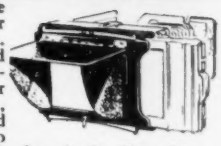

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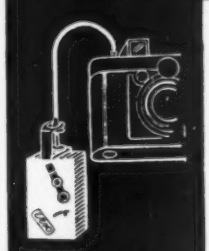

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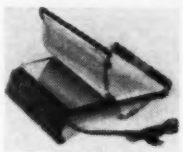
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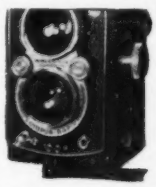
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CONTAX II, f2 Sonnar, case, optically, mechanically perfect, used $165.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA lenses, many rare accessories. Bargains galore! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

ANNIVERSARY 4x5 Graphic, coated f4.7, rangefinder, Heiland flash, 3 holders, adapter, almost new, $185.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTAX III, f1.5 coated Sonnar, $310.00. Many others. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

2¼x2¼ EXAKTA outfit, f2.8 Tessar, 10cm f2 Biotar, 16.5cm f4.5 Heliar, filters, case, almost new $500.00. Ralph Altman, 502 S Wabash Ave., Chicago 5, Ill.

MONEY Back guarantee on mail orders used equipment. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BASS says: This is the way to my trading store, where you can make trades by the score. Charles Bass, President. Super Ikonta A, Tessar f3.5, cpld. R.F., case, $82.50; 2¼x3¼ Lerochrome 2 shot color camera, 16.5cm Tessar f3.5, Compound shutter, cpld. R.F., $145.00; 5x7 Home Portrait Graflex, one cut film magazine, less lens, $150.00; 9x12cm Zeiss Juwel, Tessar f4.5, Compur, 6 cut film holders, film pack adapter, 35mm back, Kalart flash gun, $155.00; Ansco Reflex, latest model, f3.5 coated lens, case, like new, $185.00; 4x5 R.B. Auto Graflex, 9½" Double Zeiss Protar f6.3, 2 holders, film pack adapter, case, $225.00; Bass buys 'em, sells 'em, and trades 'em. Bass Camera Co., 179 W. Madison St., Chicago 2, Ill.

RETINA II-a, coated f2 Ektar, case, like brand new, $145.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA IIIb, feet, f2 coated Summitar. Connoisseur's Dream, $249.50. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

MINOX, Latvia spy camera, spotless, perfect $125.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

FOCOMAT Ia enlarger. Original German Leitz. Outstanding! $115.00. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

2¼x3¼ SPEED Graphic, coated f4.5 Ektar, rangefinder, flashgun, 3 holders, adapter, almost new, $175.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA IIIc, f2 coated Summitar, Newest, $249.50. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LEICA Hektor, 135mm f4.5 coated. Immaculate, $115.00. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LEICA Elmar, 90mm f4, coated. Immaculate, $112.00. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LEICA Elmar, 35mm f3.5, coated. Latest, $92.00. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LEICA III-c, coated f2 Summitar, case, like brand new, $250.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

MEDALIST I, coated f3.5, case, like new, $125.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

40 FINE Lenses, some in shutters, sell or trade bargain. Kirby, 730 Edgemont Ave., Dallas 16, Tex.

3.5cm f2.8 T-COATED Biogon for Contax, like brand new, $225.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

TENAX II, f2 Sonnar, case, optically, mechanically perfect, used, $110.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

MONITOR 620 (Kodak), coated f4.5 flash supermatic, almost new $65.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

SUPER Ikonta B, latest, f2.8 Tessar, case, like new, $175.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

KINE Exakta, coated f2.8 Tessar, case, almost new, $160.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA III-c, coated f2 Summitar, Leitz latest flashgun, case, almost new, $295.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

TERRIFIC Buys In Still Cameras. Used but unconditionally guaranteed 2¼x2¼ Reflex Cameras. Automatic Rolleiflex, Xenar f2.8 coated, $224.50; Automatic Rolleiflex, Tessar f3.5 coated, $262.50; Kodak Reflex I, f3.5 coated, $99.50; Rolleicord Model I Triotar, f4.5, $69.50; Rolleicord Model II Triotar f3.5, coated, $125.00; Ciroflex "B" w/f3.5 Wollensak, $69.50; Uniflex I, f5.6 Anastigmat, $42.50; Uniflex II, f4.5 Anastigmat, $52.50; Ikoflex II, w/f3.5 Tessar coated, $99.50; Rolleicord, Model II, Triotar f4.5, $115.00; Argoflex Model E, w/f4.5, $39.95; Argoflex Model E, w/f4.5 coated, $49.50; VP Exakta Model B, f2 Biotar, $145.00; Ciroflex Model E, Rapax Shutter, f3.4 Wollensak, coated synchro shutter, $94.50; Rolleicord, Model II, Triotar f4.5, $82.50. 3¼x4¼ Graflex and Miscellaneous Cameras. Auto Graflex, B&L Tessar, f4.5, $42.50; RB Series D, B&L Tessar, f4.5, $85.00; RB Series D, Kodak Anastigmat, f4.5, $69.50; 5x7 Graflex Series B, 8½" Kodak Anastigmat f4.5, w/5x7 cut film magazine, $99.50; 3¼x4¼ Graflex C. Cook f2.5, $115.00. Used Guaranteed Slide Projectors 2x2 Projectors, Spenser, 150 watt and case, $37.50; Kodaslide Model I, 100 watt, $21.50; TDC, 150 watt, $34.50; TDC, 300 watt, $21.50; Golde, 300 watt, with blower, $52.50; Skan, 100 watt, $19.50; Bausch & Lomb, 150 watt, with case, $39.50; Argus, 100, $22.50; SVE, Model DK, 150 watt and case, $42.50; SVE, Model DD, 150 watt and case, $48.50. Skan, 200 watt, $28.50. Conway Camera Co., 34 N. Clark St., Chicago 2, Ill.

MAGNAR 4X Rolleiflex telephoto spotless, perfect, $150.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

SUPER Ikonta C, coupled rangefinder, f4.5 Tessar, excellent, $85.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

PANFLEX for Contax, case, almost new, $150.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CAMERAS AND EQUIPMENT WANTED

LIBERATED German, lenses, cameras bring airmail money immediately. Jay Reed, Chromoptics, 5633 N. Kenmore Ave., Chicago 40, Ill.

CASH airmailed same day. Argus, Eastman, Leicas, Rolleis, any model. Ten days approval. Highest appraisals guaranteed. Feil's Camera Shop, 553 S. Main St., Los Angeles 13, Calif.

SELLER'S Market! Top prices for your camera and movie equipment. Tell us what you have. Our reply will be air-mailed. Camera Corner, 6607 Hillcrest, Dallas 5, Texas.

HIGHEST prices paid for Leica, Contax, Rolleiflex, Rollfilm, Reflex, Movie Camera, Projectors. Ace Camera Exchange, 136 E. 58th Street, New York 22, N. Y.

TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

SEND us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates for photo equipment. Highest prices in the U. S. Reitman Camera Exchange, 1900 E. 9th St., Cleveland 14, Ohio.

I NEED at once fine imported cameras and lenses. Will pay top prices. Established since 1929. Reference—Amalgamated Bank, Chicago, Ill. Wolk Camera Co., 119 S. Dearborn, Chicago, Ill.

4x5 GRAPHIC, Anniversary, Zeiss f4.5, 13.5cm in Press Compur Rimset shutter. Box 814, Martinsburg, W. Va.

PROVIDENT pays highest prices for Leicas, Contax, Cameras, Lenses and accessories. We buy, sell or swap. Special trade-in bulletin. Provident Camera Shop, 720 Vine St., Cincinnati, Ohio.

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PROVIDENT pays. We buy, sell and swap every type of camera, lens and camera equipment. Provident Camera Shop, 720 Vine St., Cincinnati, Ohio.

PROVIDENT pays. It's to your advantage to buy from us, sell to us, or swap with us. Special trade-in list. Provident Camera Shop, 720 Vine St., Cincinnati, Ohio.

SEND it West! Premium paid here for fine Cameras, Lenses, Accessories. Courteous Service. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

SOUND Projector, B&H, Kodak, Ampro or what have you. Box 308, % Popular Photography.

FOR Top Cash and Top Service! Send your fine equipment at once. Our check by return mail. Will hold equipment two weeks for your approval. You may also send Express C.O.D., privilege of examination. Highest prices in U. S. are paid here. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

GOOD Movie outfit, 8 or 16mm. List equipment and price. Box 312, % Popular Photography.

ALTMAN pays more, bickers less, replies immediately. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

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LEICAS, Contax, Rolleis, other fine Cameras, Lenses, Accessories. Consistently paying more! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

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ALTMAN wants! Bantam Specials, Retina II, Weltini, Minox. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

REFLEX Camera, 2¼x2¼, twin or single lens. State condition and price. Box 311, % Popular Photography.

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DEALER urgently needs used cameras. Still or movie. Will pay above market price. List complete details and price. Box 313, % Popular Photography.

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WANT Leicas, Contax, Rolleiflex and accessories, other fine cameras. Kirby, 730 Edgemont Ave., Dallas 16, Tex.

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SOUND projectors, 16, 35mm from $97.50. Screens, reels, cans, editors, amplifiers, speakers, microphones, splicers, processing equipment, lenses, cameras, bought, sold, traded. Free lists. Mogull's, 112-114 W. 48th St., New York 19, N. Y.

BELL & Howell 70-G High Speed 16mm Camera, f1.9 Lumax Lens, Positive Viewfinder with 1", 4", and 15mm Objectives, and Combination Case, $225.00. Eastman 15mm f2.7 lens, $40.00. Bell & Howell Telate f4.5 Lens $69.75. Latter lenses optional. All like new. Bennett's Photo, 320 Baronne St., New Orleans 12, La.

KOLOGRAPH 16mm Projector, 8x10 Fold pack screen, 60x72 Daylight. Splicer rewinds, practically new, $500.00. G. A. Mills, 678 S. Indiana Ave., Kankakee, Ill.

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

BETTER 8mm and 16mm Movie Camera Film. Lower prices. Better Films, 742 New Lots, Brooklyn, N. Y.

$75.00 to $100.00 a WEEK with your movie camera. Satisfactory results. $1.00 postpaid, J. F. Elio, Box 441, Milford, Conn.

CINE Kodak Special, Reflex Magnifier, 1" f1.9, 4" f2.7, lens adapter, case. Perfect condition, $680. G. K. Ebbe, 1701 Porter, Philadelphia, Pa.

ZEISS Moviekon 16, 1" f1.4 Sonnar, 3" f4 Sonnar, distances, run, in "feet," almost new, $450.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

FREE Processed Film. Weston 10. 100 ft. 16mm $3.25; 25 ft. double 8mm $1.50. Without processing: 100 ft. double 8mm $2.35; 16mm $2.25. Free Circulars. Fromaders, Davenport 6, Iowa.

CINE Kodak magazine 8mm, coated f1.9, perfect, spotless, $100.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

EUMIG 8mm, built-in exposure meter, almost new, $85.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

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YOU get an assortment of brilliant Kodachrome 8 or 16mm titles for only $1.00. Elite Custom Titling Service. P. O. Box 526, Dept. P, Minneapolis, Minn.

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SILENT 16mm, 8mm films, $1.00 per reel up. Hundreds of color films. Bought, sold, traded. Lists free. Mogull's, 112-114 W. 48th St., New York 19, N. Y.

CLEARANCE Sale of 16mm Features. Want a real buy in 16mm Sound Films? Take advantage of the I.C.S. 1949 Clearance Sale of 16mm Sound Features, Comedies, Cartoons, Novelties, Musicals, new, used. Specify. Send for our giant list "A" to-day stating machine you own (make and model). Institutional Cinema Service, Inc., 1560-02 Broadway, New York 10, N. Y.

BARGAINS 16mm Sound and Silent Film, miscellaneous, "as is," penny a foot. Sound features from $22.50, shorts from $2.50. 1600' reels $1.35, storage cans, take two 1600' reels, 95c. Eastman film cement 97c pint. Bell & Howell film cleaner 60c. Wire belts 49c. 400' reel, can sets 44c. Include postage. Films, equipment bought sold, exchanged. Lists free. Mogull's, 112-114 W. 48th St., New York 19, N. Y.

16mm SOUND Rentals. 50c per reel. Write for free catalogue. Large selection. Valley Film Service, Turners Falls, Mass.

NEW Releases for private film libraries. 100 ft. 16mm $6.00, with sound $7.50; 8mm $5.50. Free list. Film Supply Co., Box 442, Baltimore 3, Md.

SENSATIONAL! Solar type 12. A new, better, outdoor film, not war surplus. Free machine processing. Double 8mm, 25 ft. $1.59. 16mm 100 ft. $3.30. Special 10% discount on 3 rolls or more. Solar Cine, 4217 South Kedzie, Chicago 32, Illinois.

ATTENTION Movie Fans! Latest Selection of Home Movie Entertainment, 8-16mm Silent, Sound features. Comedies, Shorts. Join our club. $1.00 yearly. Special discounts to members. Send for membership card or write for details to: Parthenon Film Libraries, P. O. Box 1177-C, Chicago, Ill.

BACK again by popular demand! Solar 8-16 Bulk film. Send for prices. Special sale double 8mm camera spools in metal cans, 8 for $1.00 while they last. Solar Cine, 4247 S. Kedzie, Chicago 32, Illinois.

FILM. Extra large discounts. 16 S.O.F., Silent, 8mm Cartoons. Special: $1.75 for 100 ft. 16mm slightly used Soundies. Top stars and bands. 3 for $5.00. Refund if dissatisfied. Liberal discounts on all film. Free catalogues. Get on our mailing list. Imperial Enterprise, Inc., Dept. P., 551 Surf Ave., Brooklyn 24, N. Y.

FREE List. Movies, Photos. 1949's best selections. Holly-Maid Films, 2709-P West Ave., 34, Los Angeles 41, Calif.

FREE Movies. Hundreds of subjects. Interesting. Entertaining. Fascinating. New directory, only 50c. International Cine Society, Dept. 102-P, 1300 Taylor N. W., Washington 11, D. C.

SCOOP. Carlsbad Caverns now in movies. 8mm and 16mm, color or black & white, silent or sound with "Rec-O-Tour" record. Send 5c stamps for catalogue. E. "Tex" Helm, Exclusive Agent, Dept. PP-2, Carlsbad, N. M.

RENT 16mm sound films 50c reel. Large selection; free catalog. U. C. Film Service, 130 Chestnut St., Roselle Park, N. J.

397 FREE Rental Film Sources. Latest compilation, $1.00. Waverlyn Co., Dept. 4, 436 W. 42nd St., New York 18, N. Y.

EXCHANGE Films! Send complete reel and $1.00. Lists, 10c (refunded). Stone, Lunenburg 4, Mass.

WANTED: We'll pay hard cash for silent or sound, 8mm or 16mm, new or used movie film. Write and tell us what films you have, and how much you want for them. Camera Shop, 760 Broad St., Providence, R. I.

8-16mm FILM Bargains. All kinds. Free list. Warrington Films, 1418 Knecht Ave., Halethorpe 27, Md.

UNUSUAL 8-16mm Film Subjects. Kodachrome projection length sample, $1.00 (Refundable). Films exchanged. Bargains! Big catalog, 25c; refunded first order. National Film Supply, Broadway Sta. (E), Toledo 9, Ohio.

UNUSUAL Films, beautiful models. 16mm only. Send 10c for sample and list. Coralart, Dept. PH, Box 441, Milford, Conn.

FREE films when you order from our new list of 88 unique titles. Mr. Sales, 126 Lexington Ave., New York 16, N. Y.

SOMETHING New! Preview before you buy! For the discriminating connoisseur of the unusual in Hollywood movies, we've prepared a "Preview" film of unique entertainment. Send 50c for this selected projection-length short (#1 in a series of monthly releases) and two-color brochure of latest 8-16 silent-sound subjects. (Specify 8 or 16mm). Sample film strip and brochure still available at 10c. Camera Corner, 391 Bridge St., Room 111, Brooklyn 1, N. Y. (Tel. Main 5-3553).

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UNIQUE Movies, Equipment, Viewers, Stripfilms. Free Catalog. Home Pix, 1674 Broadway, New York 19, N. Y.

FREE List. Fascinating Films 8mm & 16mm, new releases. Beaux-Art Co., P.O. Box 173, Flatbush Sta., Brooklyn, N. Y.

LOWER Cost Home Movies! New Castle, Official Sports, Comedies. Travels, Musicals, etc. Lists 10c. Turke Films, Hinsdale, Ill.

NEW! 16mm sound musicals produced by Universal Pictures featuring famous orchestras. Free list! Adair, 6926 Roosevelt, Oak Park, Ill.

FREE catalog of 8mm and 16mm film. Breathtaking action shots in intriguing realism. Also studies in full color slides. Sample film 8mm 50 ft., $3.00; 16 mm 100 ft., $6.00; Sample slide 40c. Free viewer with order of 15 color slides for only $5.00. Joy Studios, Dept. P-21, Box 150 Main P.O., Jersey City 3, N. J.

BIGGEST Unusual Movie Lists available. 8 and 16 millimeter Silent and Sound. All subjects for home or party use. Write us for special types desired. Esge, 896-A Bergen Ave., Jersey City, New Jersey.

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2x2 SLIDES from negatives 15c, from prints 25c. Thomas Chang, Box 941, Lincoln, Nebr.

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GIANT Photos a specialty. Your negative or print. Special offer 30x40, $4.00. Warner Studio, 1703½ Grand Ave., Kansas City, Mo.

DISCRIMINATING Photographers attention! Photographs painted in heavy or transparent oils. Price lists available. Cathryn Edwards, 9802 N. W. 2nd Pl., Miami 38, Fla.

ANSCO, Ektachrome color film processed, $1.00 per roll. Cut film prices on request. Custom color prints, 2¼x3¼, 50c; 3x4, 70c; 4x5, $1.25; 5x7, $2.00; 8x10, $3.50. Discounts to dealers & servicemen overseas. Fast, guaranteed service. Cha-Mal, Inc., 69 W. Colorado, Pasadena 1, Calif.

NEGATIVE retouching, etching, opaquing. Send for price list. Harold Bettendorf, Box 100, Fredonia, Wis.

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FINEST quality double weight bromide enlargement. 5x7, 20c; 8x10, 25c; 11x14, 50c. Satisfaction guaranteed. Minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York 52, N. Y.

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SPECIAL, 50 reprints $1.00. Suburban Studio, 1410-P Bond, Rockford, Ill.

8 PRINTS all enlarged to nearly postcard size from your roll or negatives 25c; 16, 50c. (Trial offer.) Willard Studios, Box 3535X, Cleveland, Ohio.

SPECIALIZING! Finest doubleweight enlargements. 5x7, 2 for 25c; 8x10, 30c; 4 for $1.00. Jerome Printing Service, 1969 Jerome, New York 53, N. Y.

6-8 EXPOSURE roll developed and printed, 30c. Reprints, 3c each. Thrifty Films, Box P-688, Station H, Los Angeles, Calif.

BEAUTIFUL Enlargement Oil Colored 8x10 from negatives, 50c. Christmas cards with envelopes from your negatives, $1.50 doz. Visagraph, Box 26, Long Island City 5, N. Y.

ENLARGEMENTS, send for prices. Gilberts, Box 536, East Longmeadow, Mass.

2x2 SLIDES from your photographs, drawings, or charts, 20c each. Custom title slides made. Stock slides. Sample and catalog 15c. Allied Film Labs., Kenosha, Wis.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

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SLIDE Mounts. Robot, standard, Mercury, single 16mm., Viewmaster, attractive assorted apertures. 2x2 exclusively. 60, $1.00. Gemounts, 5817-P Sheridan, Detroit 13, Mich.

100 LETTERHEADS (8½x11), 100 Envelopes, beautifully printed, $1.95; 1,000 Raised business cards, $2.85. Calder's, P. O. Box 3422-PG, Philadelphia 22, Pa.

COMPLETE Home Developing, Printing Kit, $2.95. Spada Enterprises, 10 E. Lexington, Wethersfield 9, Conn.

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3¼x4¼ KODACHROME, guaranteed, outdated, tropically packed $2; three for $5.50. Also 5x7 Kodachrome $2.75; three for $8.00. Abbe, 503 Fifth Ave., New York 17, N. Y.

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4x5 ANSCO Super Pan Press, outdated, guaranteed, tropically packed 90c, 6 for $5. Abbe, 910 Summit Ave., Bronx 52, N. Y.

BARGAINS. Roll film, popular sizes 19c each, 35mm film, 36 exposures not reloads, Weston 80, 3 for $1.00. Bulk 35mm Safety Pan film 400' $7.75. Surplus contact and enlarging paper 8x10, 10x10, $2.19 gross, 20x24, $3.98 half gross. Pan heads $2.27, reflector clamp lights $2.25. Developer 28c gallon, 6 for $1.39. Kodachrome 3¼x4¼, 6 sheets, processing included $1.75. Kodacolor 1948 dates 116 and 616, $1.69; 120, $1.29. Equipment bought, sold, traded. Lists free. Mogull's, 112-114 W. 48th St., New York 19, N. Y.

WE'RE in the market for outdated movie film, used Movie and Still equipment. Turn old and unused items into real cash. Camera Shop, 760 Broad St., Providence, R. I.

16mm MAGAZINES for all magazine cameras. Load your own and save money. Full Simple Instructions free, 79c each, 12 for $9.00. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

16mmx50 FT. FILM on Cores for magazine loading film from surplus. Fully guaranteed. 50 Weston for reversal or negative processing. 48c each, 12 for $5.25. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

35mm RELOADS. Plus X 36 exposures. Fully guaranteed. 3 for $10.00 postpaid. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

2¼x2¼ KODAK Lantern slide plates. For making projector slide from your black & white negatives. Box of 36 slides 89c, 12 for $9.50. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

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10"x10" TRANSPARENCY Film. Ideal for positives from any negative. Perfect for contact positive printing from 35mm negatives. Fully guaranteed, only $2.95 per ½ gross. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

35MM RELOADED cartridges. Eastman, Ansco, Superior. Frame numbered. Fully guaranteed. 20 Exposures, 35c; 36 Exposures, 45c; 12 Exposures, 30c. Nationwide Photo, Box 304, Freeport, Ill.

GUARANTEED fresh anti-halo outdoor movie film! Weston 12! Daylight loading! Processing free! Three spools double 8mm, $3.45! Six single 8mm for Univex, $4.60! Postpaid! Catalog. Filmcraft, 47th Holly, Kansas City 2, Mo.

FILM Guaranteed F-a-s-t Panchromatic $1.65, 50' 8mm; 16mm Duplicating Reducing 4c ft. 8mm Magazine $3.25. MK Photo, 451 Continental, Detroit 14, Mich.

PICTURES never before possible! Roll Film Rating 100 Weston, Tungsten in all sizes, 120, 620, 116, 616, 127, 4 for $1.00. Delta Photo Supply, 690-G Third Ave., New York, N. Y.

INSTRUCTION

JOURNALISTIC Photography by McKay, Has, Black, Hesse, other experts. 14 profusely illustrated handbooks, covering every phase of money making photography, $7.95. Documentary Military Photography, 75c. Mogull's, 112-114 W. 48th St., New York 19, N. Y.

CAMERA repairing taught on individualized instruction plan. Reduced rates to veterans. Approved under PL-16. Free prospectus. The Mills Photographic Engineering Laboratory, 1857 N. Western Ave., Dept. PP, Hollywood 27 Calif.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, 1315 Michigan, Dept. 2251, Chicago 5, Ill.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 1315 Michigan, Dept. 2251, Chicago 5, Ill.

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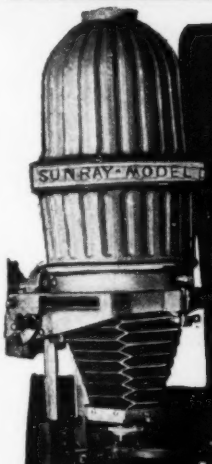

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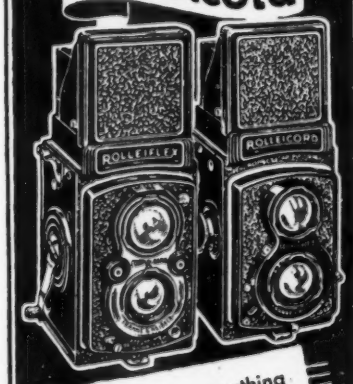

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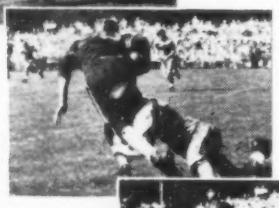

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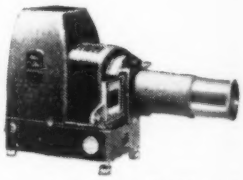

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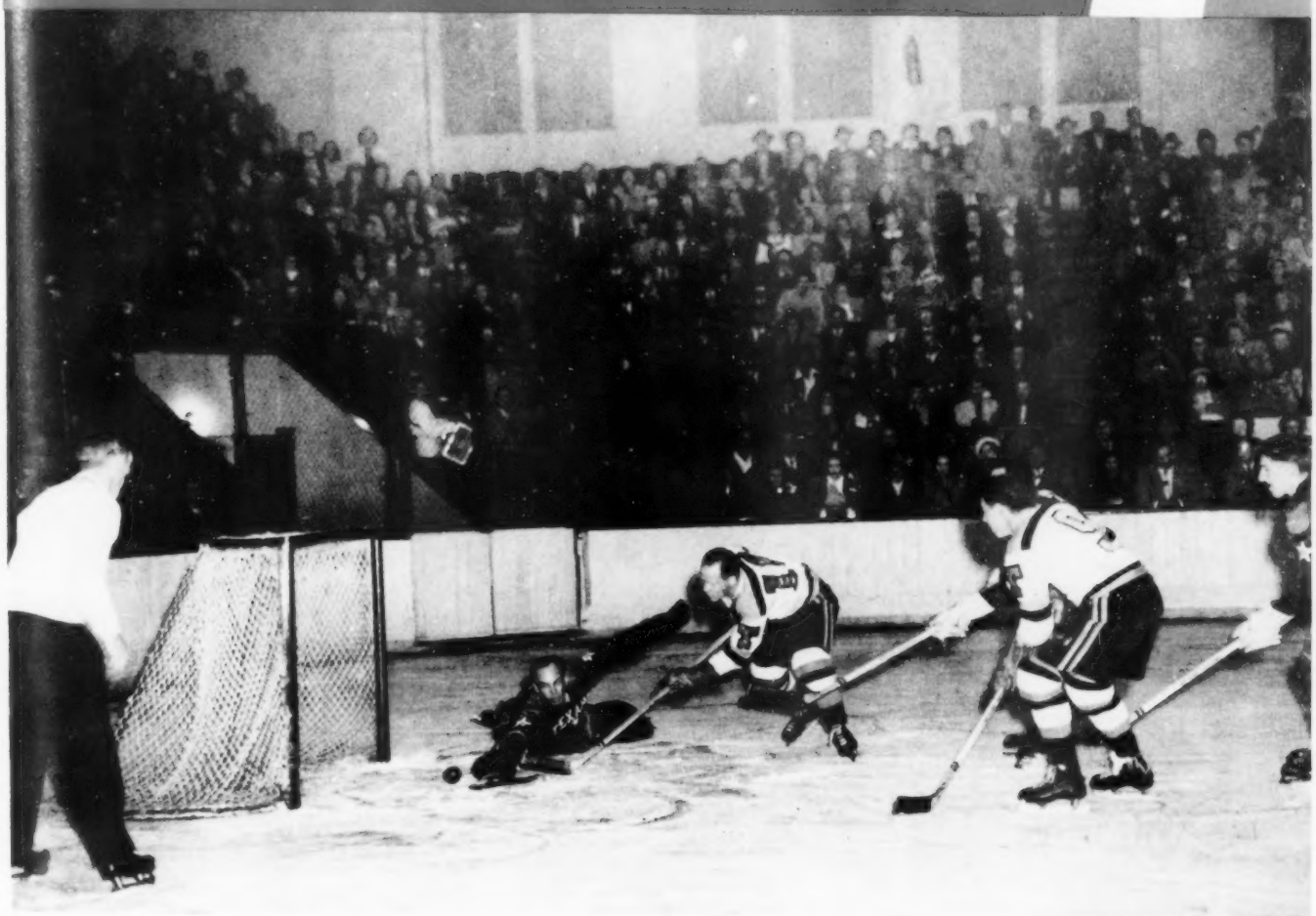

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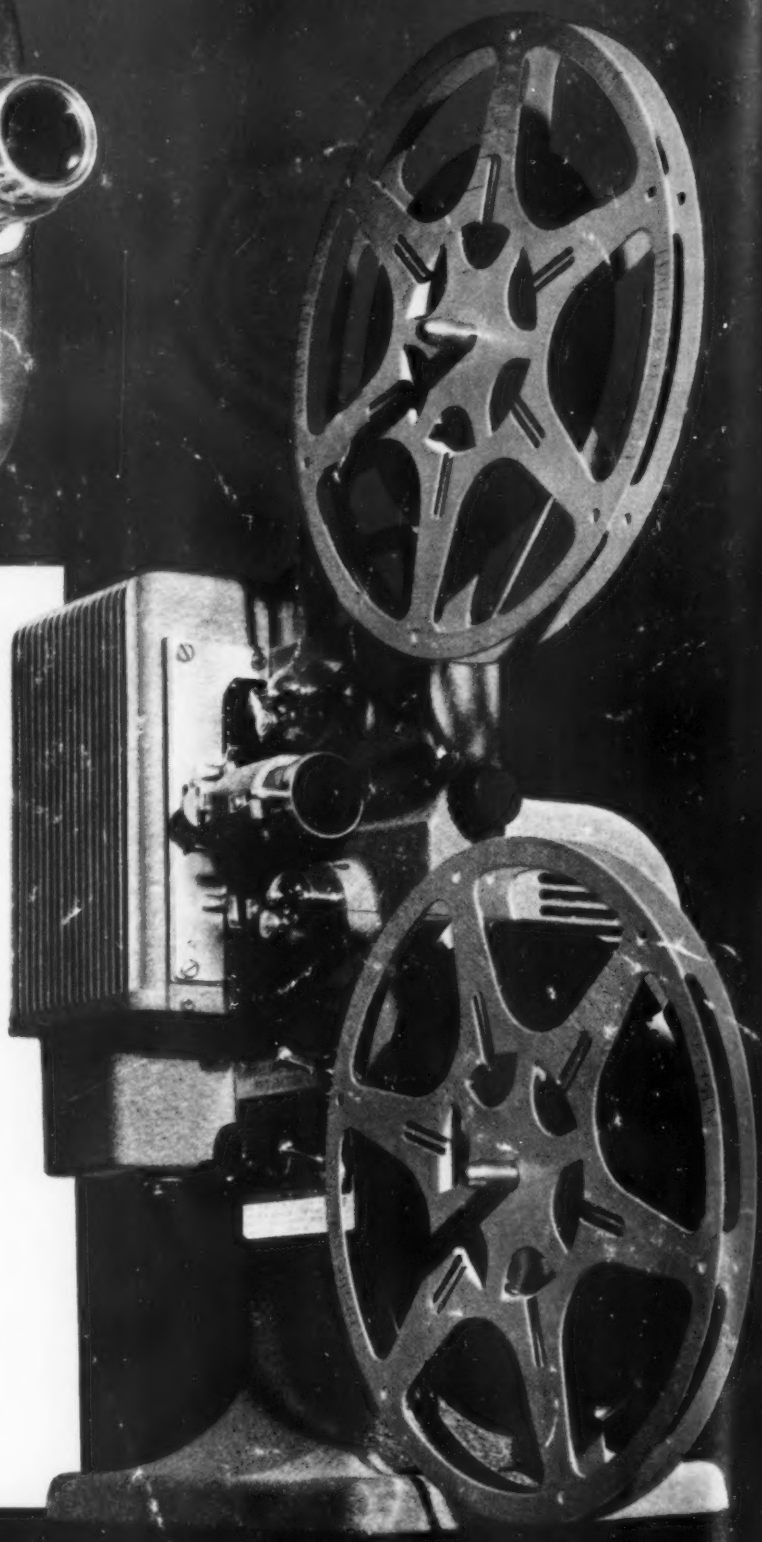

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